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ABSTRACT

Singing the tunes in this collection will help students understand many of the realities of life during the early years of the United States. From hearth and home to the perils of the sea, and from factory life to Presidential elections, this journal offers a selection of 19 songs to introduce the life and labor of New England people during the years 1790-1840. Most of these songs were part of the New England singing tradition during the era of the Early Republic. Each song in the journal is placed in one of four categories: (1) "The Open Hearth"; (2) "Field, Forest, and Factory"; (3) "Songs of the Sea"; and (4) "Heroism and Democracy." Brief introductions are provided with each song. The journal concludes with extensive commentaries for songs and documentation. (BT)

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FOLKSONG IN THE CLASSROOM

A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES

Volume XVI
Fall, 1998

$15.00

LIFE, LABOR, AND, SONG IN NEW ENGLAND DURING THE EARLY REPUBLIC

ED 429 018

SO 029 982

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'The Dancers' by Paul Svinin, circa 1815

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Dear Loyal Supporter,

We are grateful for your patience and apologize for the long delay in completing Volume 16. Although we have been dormant, we are far from defunct. Big things are happening here; our little organization is all abuzz with excitement.

The Springfield Massachusetts Public School system has granted our editor, John W. Scott, a Sabbatical Year to research and typeset the *Folksong In The Classroom Master Teacher's collection*, a dream come true for John. His father and founding board member, Dr. John Anthony Scott, will coauthor the project. The book will become the intellectual property of FITC; unlimited reproduction rights will be allowed for educational purposes. We fully expect it will be the most classroom-ready, and therefore the most classroom-useful, body of work we have yet published.

We expect *The Master Teacher's Collection* will be ready for the printer by the end of the 1998-99 school year, at which time we will be in touch with you. In the mean time, we are happy to announce that *all* our back issues and volumes are once again available, including Volumes, I, II, and III.

Take a look at your mailing label. It will show if you have a credit (or debit) with us. If you wish a refund, please let us know and we will send it to you. Otherwise, we will apply it to the purchase price of *The Master Teacher's Collection*. Let us know what you would like and thank you again for all your wonderful support.

We owe a debt of heartfelt gratitude to both present and past members of the Old Sturbridge Village Staff for the care and painstaking effort they have invested in this project. This has been a truly cordial cooperation.

Sincerely

the Editors

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FOREWORD

The *Folksong in the Classroom* series has greatly enriched the experience of history students of all ages. Old Sturbridge Village has been pleased to have had the opportunity over the years to work with Tony and John Scott, as well as other *Folksong* editorial board members.

The Village's many decades of successful work with educators have been based on using personal stories and the tangible elements of the past – sights, smells, tastes, textures, and sounds – to stimulate students' curiosity and reinforce their learning. History that can be seen, felt, and heard is history that is remembered.

Singing the tunes found in the pages of this book will help students understand many of the realities of life during the early years of our nation – from hearth and home to the perils of the sea, from factory life to Presidential elections. They can come to understand the sorrows and joys, dilemmas and hopes, of Americans nearly 200 years ago and discover meaningful comparisons with their own lives.

Life, Labor, and Song in New England During the Early Republic continues the tradition of the *Folksong* series in bringing the power of music to the classroom. Through these songs, students can gain a personal and lasting connection with our country's history.

Old Sturbridge Village

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LIFE, LABOR AND SONG IN NEW ENGLAND DURING THE EARLY REPUBLIC

Introduction

During the early nineteenth century most New Englanders lived in country villages or towns, cultivated their own farms, or derived their living from the sea. Others did skilled work building ships, cutting and sewing sails, manufacturing rope, blacksmithing, and making furniture and clocks. The lives of others - and many of these were women - were being changed by the onset of the Industrial Revolution. Textile factories began to appear in which machines, such as spinning frames and looms, were, for the first time, driven by the power of water and steam. These women worked in new factory centers like Lowell, Massachusetts or Manchester, New Hampshire, which were being rapidly transformed from tiny villages to large industrial cities.

By no means were all New Englanders content to live out their lives in the place where they were born. On the contrary, they were fast becoming, along with many other Americans, the most mobile people on earth: they were always on the move. They sailed the waters of the world, they harvested the seas for fish, and they hunted the whale. They traveled hundreds of miles overland on foot, on horseback, in wagons, boats, canalboats and trains, in order to build new homes, found new states, and reap harvests from the earth and the forests, as well as from the seas.

A majority New England's inhabitants, at the time that the United States of America came into existence in 1788, were native-born Protestants of British descent; there was also a tiny minority of Portuguese and African-American people. This situation still prevailed at the time of the Civil War, three-quarters of a century later. But the overall picture had begun to be substantially modified during the era of the early Republic, when Irish immigrants arrived in large numbers, attracted by the prospect of jobs in the textile factories, in the digging of canals, and in the construction of roads and railroads. The Irish were followed by immigrants from French Canada and the maritime provinces, though Canadian immigration did not peak until after the Civil War.

During the years of the early Republic, then, New England was beginning to become a land of diversity in terms of the different kinds of people who lived there - besides Native Americans, there were people of English, Scottish, Irish, French, Portuguese and African-American descent. Farmers, workers and seafarers - men, women and children, native-born and immigrant, African-American, and white - sang and created many songs to express their joys and sorrows, to tell about the society they were building, and the struggles this involved.

We have selected nineteen songs to introduce the life and labor of New England people during this era. Most of them were part of the New England singing tradition during the era of the Early Republic. A few are from other parts of the country. These 'outsiders' have been introduced to help illuminate the national context within which New England life was unfolding during the years 1790 - 1840.

Each song is placed in one of four categories we have chosen: ***The Open Hearth; Field, Forest, and Factory; Songs of the Sea;*** and ***Heroism, and Democracy.***

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The Open Hearth

Emigrants from the British Isles who crossed the Atlantic during the colonial period brought with them British songs that they continued to sing in their American home. Many of these Anglo-American songs were ballads; songs, that is, that not only express human feelings, but also tell a story. Children learned them when they were very little. They began to sing them, as often as not, during the long winter evenings when the whole family was gathered around the open hearth.

In the beginning of the early republican period, the open hearth with its blazing fire was still, as it had been for many years, the central institution of the Anglo-American home. The hearth was sometimes so deep that children sitting on a bench in the chimney corner could look right up the chimney and see the sky above. Most of the family's cooking was done over the open hearth, and the Thanksgiving turkey was roasted there.

The open hearth was the center of the New England family's social, religious, and educational life. When the day's work was done, and the backlog on the hearth had been reduced to a heap of glowing embers, the family might gather to listen to stories from the oral tradition told by mother or father, or an older brother or sister. Children also sang the ancient English, Irish, and Scottish ballads that they loved so well.

An American, Francis J. Child, made the definitive study of early British ballads. Versions of these ballads have been collected not only in the British Isles but throughout North America. For identification purposes each song in the Child collection has been allotted its own number, e.g. "Child No. 10", "Child No. 250", and so on.

Five of the six songs reproduced in this section are Child ballads that were favorites in New England. "The Gypsy Davy-O" (page 7) tells of a rich lady who is won away from her lord, baby and high position by a singing gypsy. "The Lowlands of Holland" (page 8) laments a dangerous life where lovers must part, extols the power of love even in the face of death, and encourages listeners to be true to their commitments no matter the cost. "Sir Henry Martin" (page 10) is about pirates. "Two Sisters" (page 12) tells a story of jealousy and murder. Finally, "Jenny Jenkins" (page 14) is a courting song.

Brief introductions are provided with each song in an attempt to introduce the student to the document.

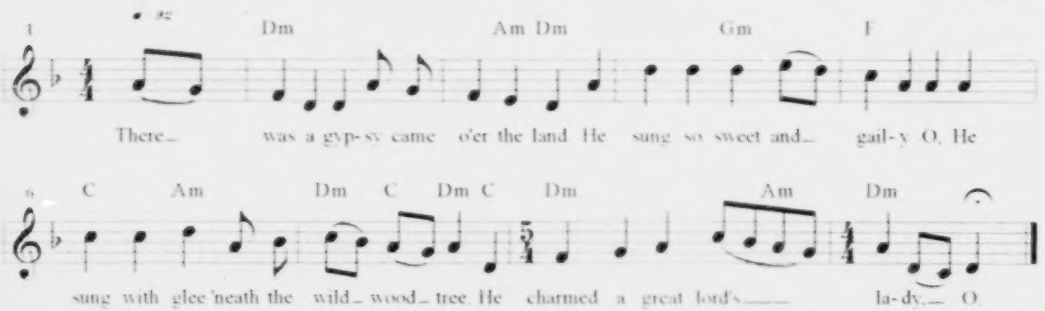
Extensive commentaries for songs designed with the teacher in mind along with documentation begins on page 46.

Gypsy Davy-O

"The Gypsy Davy-O" is one of the so-called "borderland ballads" because it originated in the region of the Scots-English border northwest of the Cheviot Hills. It has been collected in hundreds of variants throughout the English speaking world, including New England.

When this song was composed, Gypsies were looked down upon. Yet, the great lord's lady sacrifices her husband, wealth, fine clothes, horses, even her infant child, for the love of the Gypsy.

Child No. 200



1. There was a gypsy came o'er the land.
   He sung so sweet and gaily O,
   He sung with glee 'neath the wild wood tree.
   He charmed a great lord's lady, O.

2. "Go bring me down my high-heeled shoes,
   All made of Spanish leather, O,
   And I'll put on my Lowland brogues,
   To trip it o'er the heather, O."

3. The lord he came home late that night,
   Enquiring for his lady, O;
   "She's gone, she's gone," said the old servant man,
   "She's gone with the gypsy Davy, O."

4. "Go saddle me my best black mare;
   The grey is ne'er so speedy, O;
   For I'll ride all night, and I'll ride all day,
   'Til I overtake my lady, O."

5. Riding down by the riverside,
   The grass was wet and dewy, O,
   Seated with her gypsy lad,
   It's there he spied his lady, O.

6. "Will you forsake your house and home,
   Will you forsake your baby, O?
   Will you forsake your own true love,
   And go with the gypsy Davy, O?"

7. "Yes, I'll forsake my house and home,
   Yes, I'll forsake my baby, O,
   And I'll forsake my own true love,
   To go with the gypsy Davy, O.

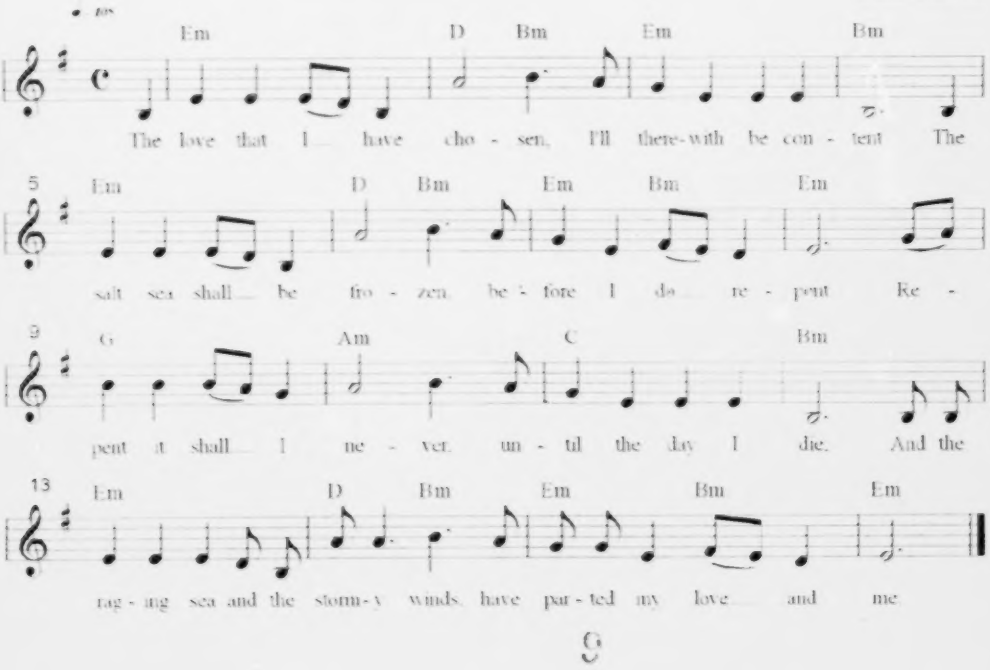
8. "Last night I lay on a goose-feather bed,
   Sheets turned down so bravely, O,
   To night I'll lie in the mud and the rain,
   By the side of the gypsy Davy, O."

The Lowlands of Holland

By 1800 New Englanders had been a seafaring people for nearly two centuries. The lives of many were intertwined from the very start with the great ocean that bordered their communities. Lucy Larcom, a sea captain's daughter born in 1824 in Beverly, Massachusetts, gave poetic expression to the seafaring way of life. "The sea was", as she wrote:

> "the town's nearest neighbor, and penetrated to every fireside, claiming close intimacy with every home and heart... Almost every house had its sea tragedy. Somebody belonging to it had been shipwrecked, or had sailed away one day, and never returned."

New Englanders shared their sea-experience with the peoples of the British Isles, all of whom lived close to North Atlantic shores. It was natural that British ballads telling of seafaring life should be as popular in New England as they had been in the home country. "The Lowlands of Holland" is a lament voicing the sorrow of a young woman, a sea captain's wife, who had lost her husband at sea. Our version, from Aberdeenshire in Scotland, was composed early in the 18th century.

Child No. 92

Em D Bm Em Bm
The love that I have cho - sen, I'll there-with be con - tent The
5 Em D Bm Em Bm Em
salt sea shall be fro - zen be - fore I do re - pent Re -
9 G Am C Bm
pent it shall I ne - ver, un - til the day I die. And the
13 Em D Bm Em Bm Em
rag - ing sea and the storm-y winds have par - ted my love and me.

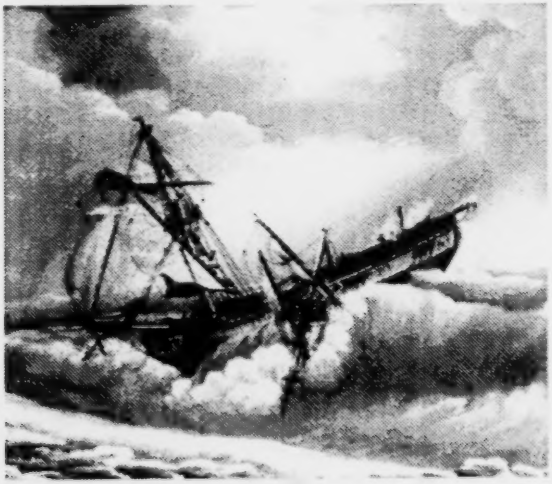
1. The love that I have chosen, I'll therewith be content
The salt sea shall be frozen, before I do repent
Repent it shall I never, until the day I die;
And the raging sea and the stormy winds, have parted my love and me.

2. My love lies in the salt sea, and I am on the side
Enough to break a young thing's heart, who lately was a bride.
Who lately was a bonny bride, with pleasure in her eye;
But the raging sea and the stormy winds, have parted my love and me.

3. My love he built a gallant ship, a ship of noted fame,
With four and twenty seamen bold, to box her about the main.
To box her about the main, my boys, without a fear or doubt.
'Twas then my love and his gallant ship, were sorely tossed about.

4. "Oh daughter, dearest daughter, what makes you so lament?
Is there never a man in all our town, can give your heart content?"
"There is no lad in all our town, no lord nor duke for me.
I never never had but one true love, and he was drowned at sea.

5. "There shall no mantle cross my back, nor comb go in my hair.
Neither shall coal nor candlelight, shine in my bower more.
Nor shall I choose another love, until the day I die;
For I never never had but one true love, and he was drowned at sea."



Sir Henry Martin

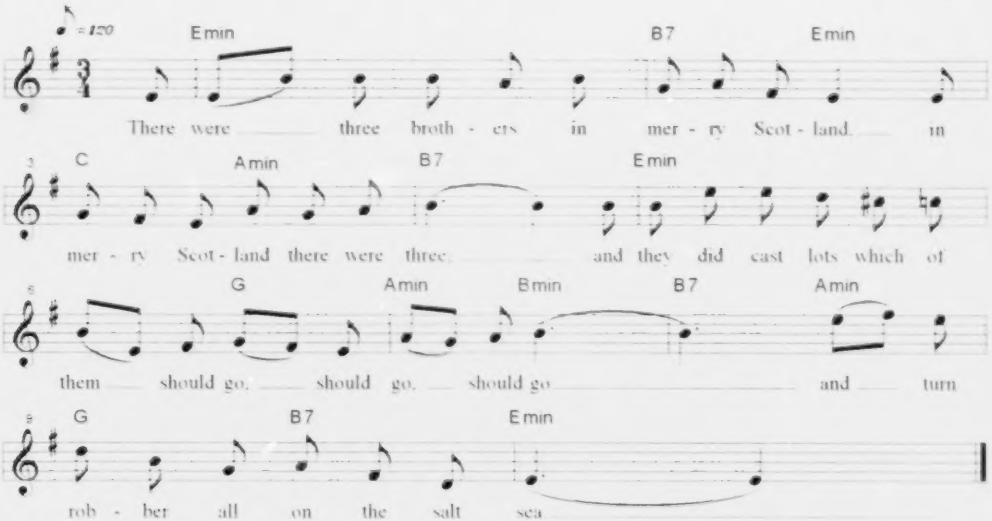
The sea held a fatal attraction for many New England youth, particularly those raised in seafaring communities. "It was hard," as Lucy Larcom remarked:

> "to keep the boys from going off to sea before they were grown. No inland occupation attracted them. 'Landlubber' was one of the most contemptuous epithets heard from boyish lips."

As for the girls, the sea's vastness and its mystery fascinated them too. Bold bad pirates were among their heroes. Boys and girls alike dreamed of becoming pirates and sailing off across the ocean in search of adventure.

"Sir Henry Martin" is one of these pirate songs that New England children grew up with from early colonial times. "Sir Henry Martin" is the story of a man who turned to piracy as a way "to maintain his two brothers and he." In some versions of the song Sir Henry Martin is captured by good guys in the service of the King, and is brought back to London and hanged. In other versions Sir Henry fights a thrilling duel with a merchant ship, sinks it, and continues unchecked on his wicked career. Some New England children preferred this bad guy version of the story.

Dating from the early 16th century, it was already an old song when the English colonization of New England began in the 1620's.

Child No. 250

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1. There were three brothers in merry Scotland.
   In merry Scotland there were three.
   And they did cast lots which of them should go, should go, should go,
   And turn robber all on the salt sea.

2. The lot it fell upon Henry Martin,
   The youngest of all the three,
   That he should turn robber all on the salt sea, etc.
   For to maintain his two brothers and he.

3. He had not been sailing but a long winter's night,
   Part of a short winter's day,
   Before he espied a stout lofty ship, etc.
   Come a-riding down on him straight-way.

4. "Hello, hello," cried Henry Martin,
   "What makes you sail so nigh?"
   "I'm a rich merchant ship bound for fair London town, etc.
   Will you please for to let me pass by?"

5. "Oh no, oh no," cried Henry Martin,
   "That thing it never can be,
   For I have turned robber all on the salt sea, etc.
   For to maintain my two brothers and me.

6. Then lower your topsail and bow down your mizzen,
   Bow yourselves under my lee,
   Or I shall give to you a fast-flowing ball, etc.
   And cast your dead bodies down in the salt sea."

7. With broadside and broadside and at it they went,
   For fully two hours or three;
   'Til Henry Martin gave to her the death shot, etc.
   And straight to the bottom went she.

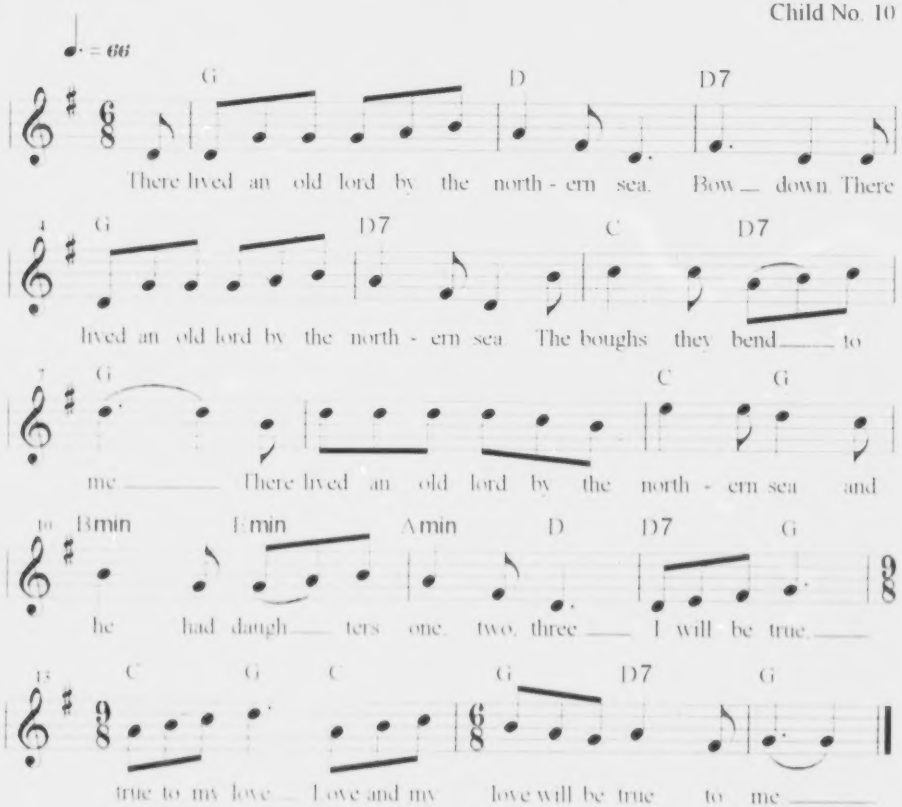
8. Bad news, bad news to old England came,
   Bad news to old London town,
   There's been a rich vessel and she's cast away, etc.
   And all of her merry men drowned.

The Two Sisters

"The Two Sisters" is a tale of jealousy, cruelty, and greed proceeding at a merciless pace from quiet start to savage climax. At least as old as the sixteenth century, "The Two Sisters" has enjoyed a wide distribution in England, Scotland, and North America.

Note the presence in this story of a miller and a water-powered mill. By the early eighteenth century New England rivers and streams were studded with mills that ground grain into flour or sawed tree trunks into planks. For the first time, after 1790, water power began to be harnessed to drive spinning frames and looms in 'manufactories,' called 'cotton mills', built for this purpose. This event marked the beginning of the American Industrial Revolution.

Child No. 10


♩. = 66
G D D7
There lived an old lord by the north - ern sea. Bow down. There
G D7 C D7
lived an old lord by the north - ern sea. The boughs they bend to
G C G
me There lived an old lord by the north - ern sea and
Bmin Emin Amin D D7 G
he had daugh ters one, two, three I will be true.
C G C G D7 G
true to my love. Love and my love will be true to me

2. A young man came a-courting there.
(Refrain)
A young man came a-courting there.
(Refrain)
A young man came a-courting there.
He found the youngest very fair.

Chorus

3. He gave this girl a beaver hat.
(Refrain)
He gave this girl a beaver hat.
(Refrain)
He gave this girl a beaver hat.
The eldest she thought ill of that.

Chorus

4. He gave the youngest a gay gold ring.
(Refrain)
He gave the youngest a gay gold ring.
(Refrain)
He gave the youngest a gay gold ring.
But to the eldest not a thing.

Chorus

5. "Sister, oh sister, let us walk out.
(Refrain)
"Sister, oh sister, let us walk out.
(Refrain)
"Sister, oh sister, let us walk out.
To see the ships go sailing about."

Chorus

6. As they went a-walking at the sea's brim.
(Refrain)
As they went a-walking at the sea's brim.
(Refrain)
As they went a-walking at the sea's brim.
The eldest shoved the youngest in.

Chorus

7. "Sister, oh sister, lend me your hand.
(Refrain)
"Sister, oh sister, lend me your hand.
(Refrain)
"Sister, oh sister, lend me your hand.
And you shall have my house and land."

Chorus

8. "I'll give you neither hand nor glove.
(Refrain)
"I'll give you neither hand nor glove.
(Refrain)
"I'll give you neither hand nor glove.
But I will have your own true love."

Chorus

9. Down she sank and away she swam
(Refrain)
Down she sank and away she swam
(Refrain)
Down she sank and away she swam
Until she came to the old mill dam.

Chorus

10. The miller came out with his fish hook.
(Refrain)
The miller came out with his fish hook.
(Refrain)
The miller came out with his fish hook.
And he fished that fair maid out of the brook.

Chorus

11. He robbed her of her gay gold ring.
(Refrain)
He robbed her of her gay gold ring.
(Refrain)
He robbed her of her gay gold ring.
And into the brook he pushed her again.

Chorus

12. The miller was hanged at his own mill gate.
(Refrain)
The miller was hanged at his own mill gate.
(Refrain)
The miller was hanged at his own mill gate.
The eldest sister she shared his fate.

Chorus

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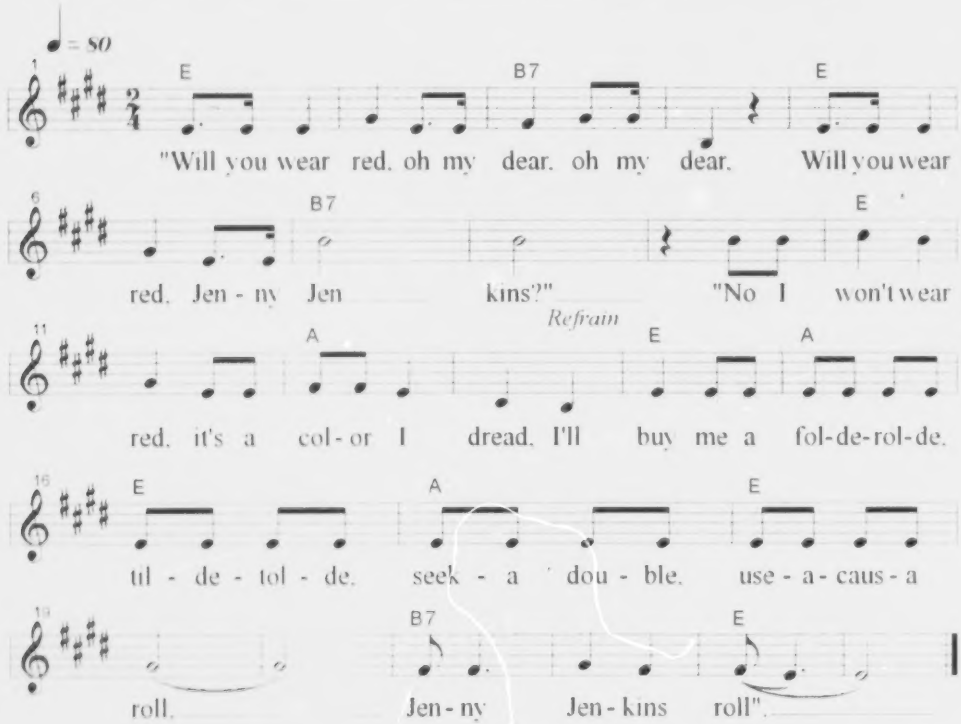
Jenny Jenkins

"Jenny Jenkins" is classified as a "courting song". In this song the boy is trying to find out how the girl feels by asking her the color she will wear. The first half of each verse is sung by the boy, the second half by the girl, all sing on the refrain. How many new verses can you add to "Jenny Jenkins"?

♩ = 80
E
B7
E
"Will you wear red, oh my dear, oh my dear, Will you wear
B7
E
red, Jen - ny Jen kins?" "No I won't wear
Refrain
A
E
A
red, it's a col - or I dread, I'll buy me a fol-de-rol-de,
E
A
E
til - de - tol - de, seek - a dou - ble, use - a - caus - a
B7
E
roll, Jen - ny Jen - kins roll".

1 "Will you wear red, oh my dear, oh my dear,
Will you wear red, Jenny Jenkins?"
"No I won't wear red, it's a color I dread."

Refrain

I'll buy me a fol-de rol-de, til-de-tol-de, seek-a double, use-a-caus-a roll,
Jenny Jenkins roll.

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2. "Will you wear green, oh my dear, oh my dear,
Will you wear green, Jenny Jenkins?"
"No I won't wear green, it's a shame to be seen,
I'll buy me a fol-de rol-de, etc."

Refrain

3. "Will you wear white, oh my dear, oh my dear,
Will you wear white, Jenny Jenkins?"
"No I won't wear white, 'cause the color's too bright,
I'll buy me a fol-de rol-de, etc."

Refrain

4. "Will you wear yellow, oh my dear, oh my dear,
Will you wear yellow, Jenny Jenkins?"
"No I won't wear yellow, I might get chased by a fellow,
I'll buy me a fol-de rol-de, etc."

Refrain

5. "Will you wear pink, oh my dear, oh my dear,
Will you wear pink, Jenny Jenkins?"
"Well, I might wear pink, but I'd still have to think,
I'll buy me a fol-de rol-de, etc."

Refrain

6. "Will you wear blue, oh my dear, oh my dear,
Will you wear blue, Jenny Jenkins?
"No, I won't wear blue, 'cause the color's too true,
I'll buy me a fol-de rol-de, etc."

Refrain

7. Then *what* will you wear, oh my dear, oh my dear
What will you wear, Jenny Jenkins?"
"Now what do you care, so I don't go bare?
I'll buy me a fol-de rol-de, etc."

Refrain

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Field, Forest, and Factory

In the beginning of the era of the early Republic the New England landscape was dotted with village greens, painted wooden homes and stately meeting houses. Peter St. John of Norwalk, Connecticut, pictured it vividly in a poem he composed in 1779.

> There is a wealthy people
> that sojourn in that land.
> Their churches all with steeples
> most delicately stand;
> Their houses like the tulip
> are painted red and gay,
> They flourish like the lily
> in North America.*

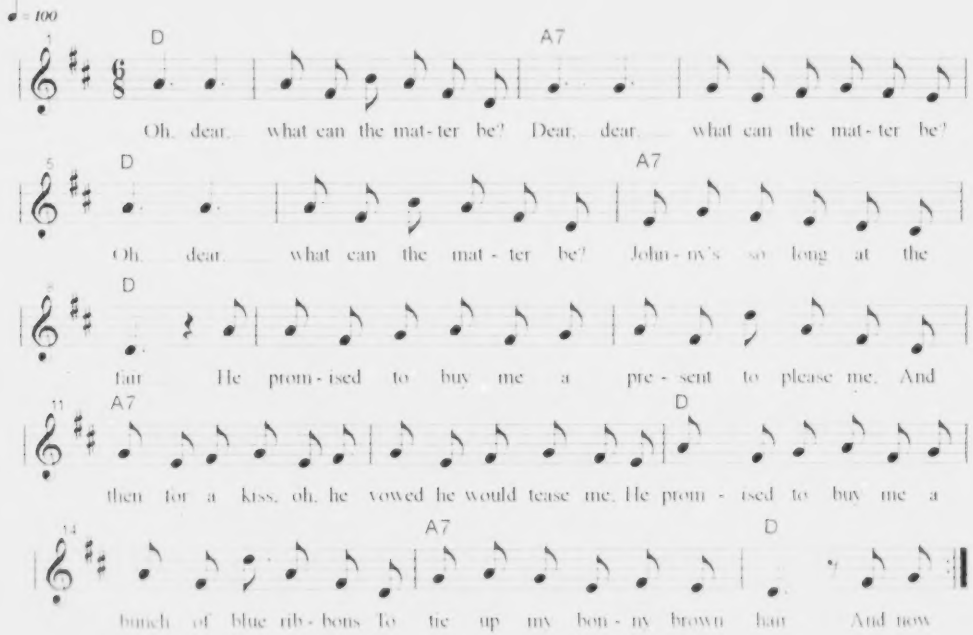
New England's rural society was mirrored in the songs that New Englanders sang about their life not only in the fields and forests but also in the factories.

"Oh Dear, What Can the Matter Be" (page 17) is a deceptively simple song using as its backdrop the highly colorful country fair, one of the central institutions of the period. "The Old Man Who Lived in the Woods" (page 18) is a humorous and multifaceted song that presents farm life in the context of a battle between the sexes. "The Master of the Sheepfold" (page 20) is a haunting song of shepherds and lost sheep, in which we perceive a deeper metaphor for Christian principles of universal human equality. "The Lumberman's Alphabet" (page 22) describes the lumberman's profession while reviewing the alphabet. "No More, My Lord" (page 24) is a work song and spiritual from the African-American oral tradition. Finally, "Pity Me, My Darling" (page 26) tells about the lives of young women working in the factories.

*Sources, notes and additional suggestions for classroom use can be found starting on page 47.

17

Oh, Dear, What Can the Matter Be

This late eighteenth century English music hall composition reached the United States in the 1790's and became instantly popular in New England. It is still easy to learn and fun to sing. Going to the fair was a central feature of the lives of the people in the era of the early Republic.

♩ = 100
D
A7
Oh, dear, what can the mat-ter be? Dear, dear, what can the mat-ter be?
Oh, dear, what can the mat-ter be? John-ny's so long at the
fair. He prom-ised to buy me a pre-sent to please me. And
then for a kiss, oh, he vowed he would tease me. He prom-ised to buy me a
bunch of blue rib-bons To tie up my bon-ny brown hair. And now

Chorus

Oh, dear, what can the matter be?
Dear, dear, what can the matter be?
Oh, dear, what can the matter be?
Johnny's so long at the fair

1. He promised to buy me a present to please me.
And then for a kiss, oh, he vowed he woud tease me.
He promised to buy me a bunch of blue ribbons
To tie up my bonny brown hair.
Chorus

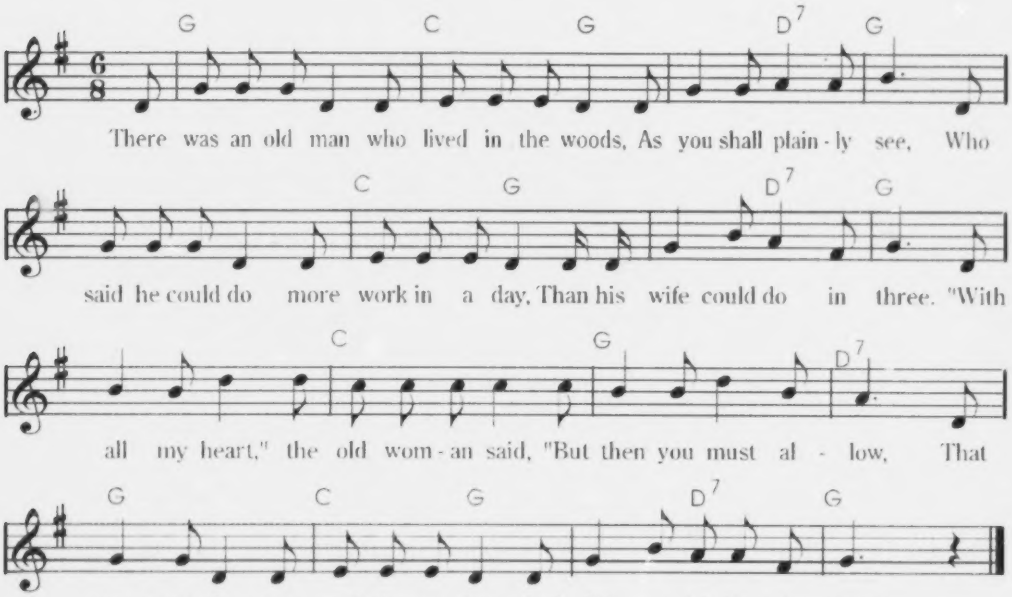
2. And now, oh, dear, what can the matter be,
Dear, dear, what can the matter be,
Oh, dear, what can the matter be,
Johnny's so long at the fair.
Chorus

3. He promised he'd buy me a basket of posies,
A garland of lilies, a garland of roses,
A little straw hat to set off the blue ribbons
That tie up my bonny brown hair.
(Repeat First Verse)

BEST COPY AVAILABLE

The Old Man Who Lived in the Woods

This song came into New England with the early settlers from Britain. Just about everyone except the very rich faced backbreaking toil in which women participated equally with men. In the preindustrial age there was, of course, almost no machinery to help people to perform their daily tasks. There were oxen and horses to drag ploughs and haul wagons or carts. Other than that, most daily work that had to be done was done by hand.


G C G D7 G
There was an old man who lived in the woods, As you shall plain - ly see, Who
C G D7 G
said he could do more work in a day, Than his wife could do in three. "With
C G D7
all my heart," the old wom - an said, "But then you must al - low, That
G C G D7 G
you must do my work for a day, And I'll go fol - low the plow."

1. There was an old man who lived in the woods,
as you can plainly see.
Who said he could do more work in a day,
than his wife could do in three.
"With all my heart," the old woman said,
"But then you must allow,
That you must do my work for a day,
and I'll go follow the plow."

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2. "Now you must milk the tiny cow,
Lest she should go quite dry,
And you must feed the little pigs
That live in yonder sty
And you must watch the speckled hen,
For fear she lays astray,
And not forget the spool of yarn
That I spin every day."

3. The old woman took the staff in her hand,
And went to follow the plow;
And the old man took the pail on his head
And went to milk the cow.
But Tiny she winked and Tiny she blinked,
And Tiny she tossed her nose,
And Tiny she gave him a kick on the shins
Till the blood ran down to his toes.

4. Then "Whoa, Tiny!" and "So, Tiny!
My pretty little cow, stand still!
If ever I milk you again," he said,
"It will be against my will."
And then he went to feed the pigs
That lived within the sty;
The old sow ran against his legs
And threw him in the mire.

5. And then he watched the speckled hen
Lest she might lay astray;
But quite forgot the spool of yarn
That his wife spun every day.
Then the old man swore by the sun and the moon,
And the green leaves on the trees,
That his wife could do more work in a day
Than he could do in three.

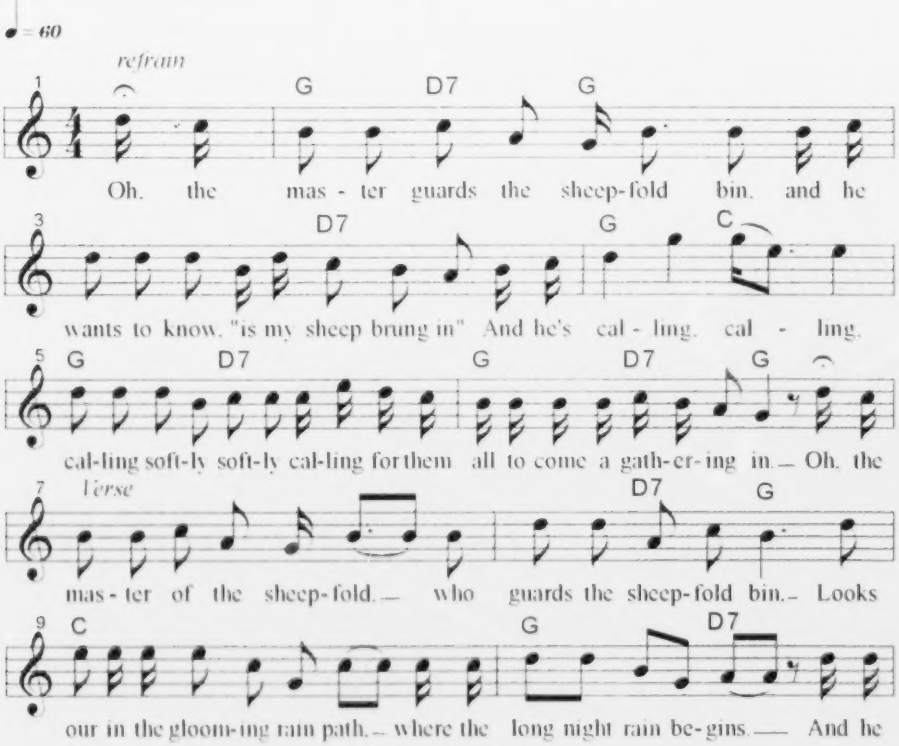
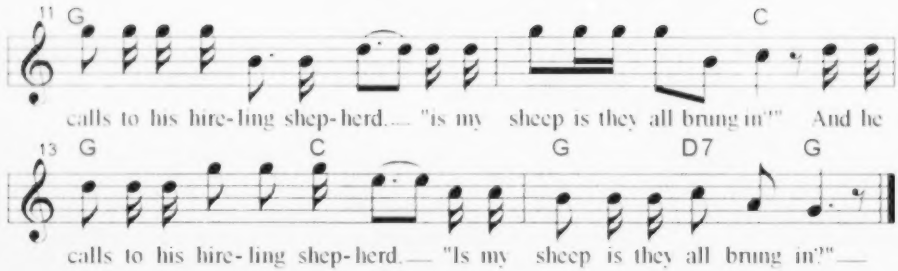
(use music for the second half of the verse)

6. And when he saw how well she plowed,
And ran the furrows even,
He swore she could do more work in a day
Than he could do in seven.

BEST COPY AVAILABLE

The Master of the Sheepfold

In the British Isles, the shepherd's tasks were to watch the sheep as they grazed upon the hillsides, and to make sure, with the help of his sheep dog, that they did not stray out of sight. Shepherds developed an uncanny skill in keeping track of hundreds of sheep, and of taking prompt action if they found that even a single one was missing. Their lot was one of never ending work. Shepherding was an unglamorous life that nonetheless demanded great skill and endurance. During summer months shepherd and sheep passed the nights in the hills under the stars. When the winter storms came, the sheep had to be brought home to the shelter of the lowland sheepfolds, bins, or pens.

In New England the practice was different. New England farmers raised sheep along with cattle, took them out to pasture in the morning and usually brought them back in the evening. Clearly, this song originated in the British Isles, but has surved in only in New England oral tradition.

11 G
C
calls to his hire-ling shep-herd.— "is my sheep is they all brung in'" And he
13 G
C
G
D7
G
calls to his hire-ling shep-herd.— "Is my sheep is they all brung in?"—

1. Oh, the master of the sheepfold,
who guards the sheepfold bin,
Looks out in the glooming rain path,
where the long night rain begins.
And he calls to his hireling shepherd,
"Is my sheep is they all brung in?"
And he calls to his hireling shepherd,
"Is my sheep is they all brung in?"

Refrain

Oh, the master guards the sheepfold bin,
and he wants to know, "Is my sheep brung in?"
And he's calling, calling,
calling softly, softly calling
for them all to come a gathering in.

2. Then the hireling shepherd answered,
"There's some that's black and white,
And there's some that's got all weathered,
and they can't come home again;
They're lost and good for nothing,
but the rest they're all brung in.
They're lost and good for nothing,
but the rest they're all brung in."

Refrain

3. Then the master of the sheepfold,
who guards the sheepfold bin,
Goes out in the glooming rain path
where the long night rain begins.
And he lets down the bars of the sheepfold,
calling soft, "Come in, come in,"
And he lets down the bars of the sheepfold,
calling soft, "Come in, come in."

Refrain

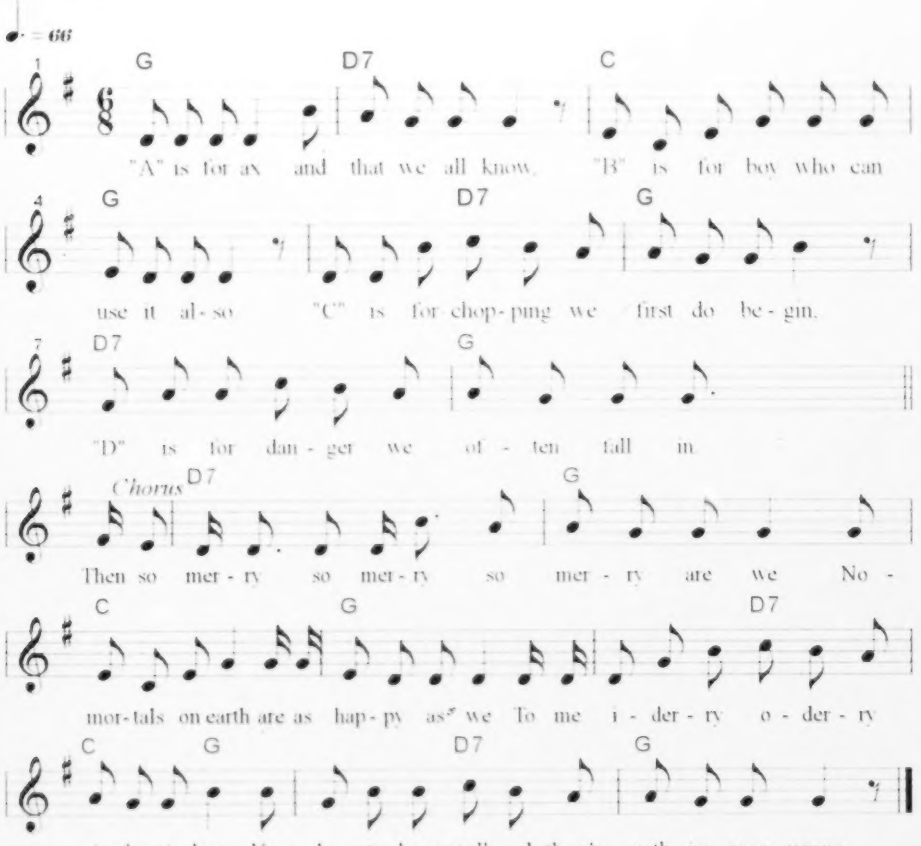
4. Then up from the glooming meadows
through the long night rain and wind
And up from the glooming rainpath,
where the long night rain begins.
Come the poor lost sheep of the sheepfold,
they all come a-gathering in;
Come the poor lost sheep of the sheepfold,
they all come a-gathering in.

Refrain

BEST COPY AVAILABLE

The Lumberman's Alphabet

In preindustrial America there were no plastics, synthetics, or any other petroleum based products. Iron and other metals were used only for the manufacture of a limited number of items, such as axes, saws, rifles, cannon, clocks, kettles, cauldrons, ploughshares, church bells, and hoops. Wood had marvelous versatility and beauty and was a key material for the manufacture of a thousand indispensable things. Ships, boats, bridges, houses, tools, tables, cupboards, chairs, coaches, sickles and plows, to name just a few, were made of wood.

In the era of the early Republic, by the 1820's, harvesting wood from the forests had developed into an important New England industry employing many lumber workers on a year round basis. "The Lumberman's Alphabet" is one of the best loved of the lumbermen's many songs.

♩. = 66
G D7 C
"A" is for ax and that we all know, "B" is for boy who can
G D7 G
use it al - so "C" is for chop - ping we first do be - gin.
D7 G
"D" is for dan - ger we of - ten fall in
Chorus D7 G
Then so mer - ry so mer - ry so mer - ry are we No -
C G D7
mor - tals on earth are as hap - py as we To me i - der - ry o - der - ry
C G D7 G
i - der - i down Use shan - ty boys well and there's noth - ing goes wrong.

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1. *A* is for ax and that we all know.
B is for boy who can use it also.
C is for chopping we first do begin.
D is for danger we often fall in.

Chorus

Then so merry, so merry, so merry are we.
No mortals on earth are as happy as we.
To me i-der-ry, o-der-ry, i-der-ry down.
Use shanty boys well and there's nothing goes wrong.

2. *E* is for echo that through the woods rang.
And *F* is for foreman the head of our gang.
G is for grindstone at night we do turn.
And *H* is for handle that's so smoothly worn.

Chorus

3. *I* is for iron with which we mark pine.
And *J* is for jolly boys, all in a line.
K is for keen edge that our axes do keep.
And *L* is for hee that keep us from sleep.

Chorus

4. *M* is for moss that chinks up our camp.
And *N* is for needle for mending our pants.
O is for owl a-hooting by night.
And *P* is for pine that we always fell right.

Chorus

5. *Q* is for quickness we put ourselves to.
And *R* is for river we haul our logs to.
S is for sled that we haul our logs on.
And *T* is for team that pulls them along.

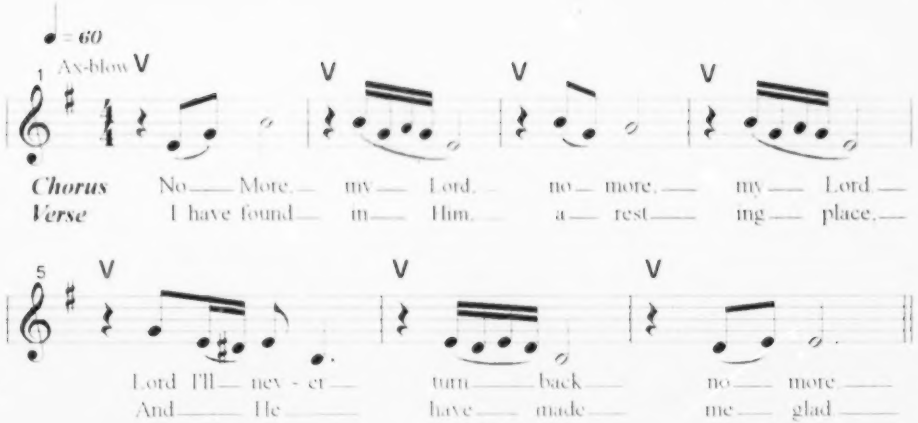
Chorus

6. *U* is for uses we set ourselves to.
And *V* is for valley we haul our logs through.
W is for woods that we leave in the spring.
And now I have sung all that I'm going to sing.

No More, My Lord

With the invention of the cotton gin in 1793, sweeping changes began to take place in the South. Responding to a rapid rise in demand for raw cotton to be spun and woven in New England and British cotton mills, plantation owners began to clear Southern forests so that cotton could be planted there instead. Slaves in large numbers were used both for cutting down the trees and cultivating the cotton. Thus between 1800 and 1850 slavery spread across much of the South, from the Atlantic Ocean to the Rio Grande, from the Ohio river to the Gulf of Mexico. During these years the opposite process was taking place in New England. There slavery had already been eliminated by 1800, and in the years that followed a formidable antislavery movement arose. New England women who worked in the cotton mils were numbered among this movement's most passionate champions.

"No More, My Lord" illuminates the wider historical and human context of slavery during the early Republic. It is an African-American lumber worker's song and spiritual, undoubtedly dating to the early ninteenth century. It is a woman's song as much as a man's, for there were many Black women who toiled in the Southern forests. Note that the ax rings out on the first beat of each measure of the song: the singer is singing with her hands as well as her voice. The lyrics were taken down in the 1920's by Ruby Pickens Tartt, a noted folklorist from Alabama. "No More, My Lord" was first recorded by Alan Lomax at the Mississipppi State Penitentiary (Parchman, MS) in 1947.


♩ = 60
Ax-blow
1
5
Chorus No— More— my— Lord, no— more, — my— Lord —
Verse I have found— in— Him, a— rest— ing— place, —
Lord I'll— nev - er— turn— back— no— more —
And— He— have— made— me— glad —

Refrain

No More, My Lord, No More, My Lord
Lord I'll never turn back, No more

1. "I have found in Him, a resting place,
   And he have made me glad."
   Refrain

2. "Jesus, 'the man, I am looking for,
   Can you tell me, tell me, where he's gone."
   Refrain

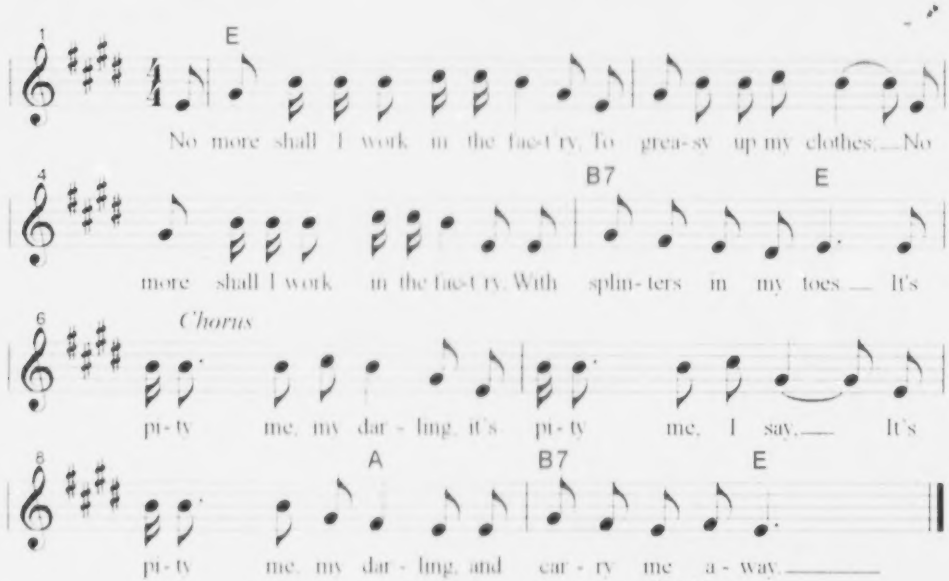
3. "Go down, go down, among 'floweryard,
   And perhaps, you may find, find him there."
   Refrain

Pity Me My Darling

The Industrial Revolution began when spinning wheels and looms operated by hand were replaced by spinning frames and mechanical looms. These machines were installed in huge mills where first water power and then steam power were used to drive them.

Thanks in part to its swiftly moving rivers and waterfalls, New England became the cradle of the new industrial age and of the factory system that came with it. This industrial explosion began in earnest at the end of the War of 1812, when Francis Lowell Cabot, an engineering genius from Cambridge, Massachusetts, and his Boston Manufacturing Company, set up a mill on the Charles River at Waltham, ten miles from Boston. This was the first textile mill ever to take in raw cotton at one end and to turn out finished cloth at the other.

Cabot needed a work force to operate his mill at a far bigger factory at Lowell, Massachusetts. He hit upon the idea of bringing young women from New England's farms and coastal towns to operate his machines. During the 1820's and 1830's young New England women began to flock by the thousands to Lowell and other milltowns. They were among the first Americans ever to enter factories, and to take part as workers in a mass production process using water-driven, or steam-driven machinery.

Working conditions in Lowell were relatively good during the first years of the mill's operation (1823-38). But by 1840 the mill workers were expressing bitter discontent with the long hours, the wage-cuts, the soulless discipline of the factory bell, the intolerable clatter of the machines, and the boring, dirty tasks that they had to do. These feelings were expressed in a Lowell song, "The Lowell Factory Girl." First published in 1841, a variant, "Pity Me, My Darling," is reproduced below.

E
No more shall I work in the fac-t'ry. To grea-sy up my clothes. — No
B7
E
more shall I work in the fac-t'ry. With splin-ters in my toes. — It's
Chorus
pi-ty me, my dar-ling, it's pi-ty me, I say. — It's
A
B7
E
pi-ty me, my dar-ling, and car-ry me a-way.

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1. No more shall I work in the fact'ry
To greasy up my clothes;
No more shall I work in the fact'ry,
With splinters in my toes.

Chorus

It's pity me, my darling, it's pity me, I say,
It's pity me, my darling, and carry me away.

2. No more shall I wear the old black dress,
Greasy all around;
No more shall I wear the old black bonnet,
With holes all in the crown.

Chorus

3. No more shall I hear the whistle blow
To call me up so soon;
No more shall I hear the whistle blow
To call me from my home.

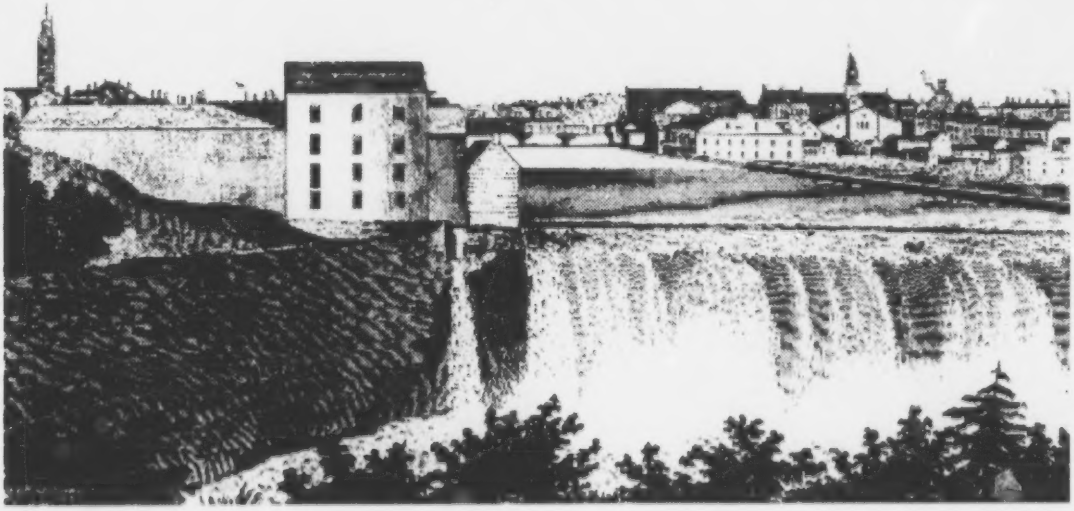
Chorus

4. No more shall I hear the drummer wheels
A-rolling over my head
When factory girls are hard at work,
I'll be in my bed.

Chorus

5. No more shall I see the super come,
All dressed up so fine,
For I know I'll marry a country boy
Before the year is round.

Chorus



Lowell, Massachusetts, at Pawtucket Falls on the Merrimack River

Songs of the Sea

Many young men, in the era of the early Republic, were drawn to the sea by the promise of the adventurous life that it offered. The hard facts of a seafaring existence soon disillusioned them. The beauty of sail, the grace of a ship's motion, the boundless expanse of sea and stars and sky, could not make up for the brutal existence of the ordinary seaman. "No sooner," as Richard Henry Dana wrote in his classic, *Two Years Before the Mast*, "has the young sailor begun his life in earnest, than all this fine drapery falls off, and he learns that it is but work and hardship after all. This is the true light in which a sailor's life is to be viewed."

Richard Henry Dana came from a wealthy Boston family. Most commom seamen, by contrast, came from poor families. Many New England sailors were of African-American or Native American ancestry. They were represented on ships crews out of all proportion to their numbers in the general population.

Sailors were expected to be ready at a moment's notice; they would be summoned to climb the rigging during a roaring storm to reef sail high above a pitching deck, or to work on the deck itself awash in frigid water.

Shipwrecks were commonplace. Sable Island, known as "the grave yard of the Atlantic" is a good example. Located off the coast of Nova Scotia, it averaged more than a wreck a day for decades on end; the outer banks of North Carolina were just as dangerous. The first American millionaire made his fortune not in manufacturing, mining or trade, but salvaging wrecks off the Florida Keys.

Ships did not need rocks or unchartered reefs to wreck the plans of those on board. Vessels with entire crews simply disappeared. Pounded by waves seams would open and water in the hold would slowly but surely gain against exhausted sailors working the pumps.

Between such times of terror there were days, weeks and months of endless and often dangerous drudgery. Cargo and supplies had to be loaded, stowed below decks, and unloaded by gangs of men aided only by block and tackle. Before getting under way, heavy cast-iron anchors had to be hauled up. Sails had to be "bent on" (fastened to a yard) and hauled into position by means of ropes or lines called sheets, halyards, bowlines, buntlines or downhauls. Much, too, had to be done above the deck in the ship's rigging. Sails had to be set, reefed, furled, and bunted as wind and weather changed. The deck itself had to be scrubbed with holystone (scrubbing stone) and sand. Finally, upon entering port the ship had to be "warped", or drawn alongside the dock.

The number of wrecks endured by the shipping industry is a testament to the enormous profits to be realized. It was not unusual for a ship to pay for all of its expenses including the cost of construction in one or two voyages. In stark contrast, the common seaman was grossly underpaid. Stories of the abuses are legendary. Fees for the privilege of joining the voyage could be exorbitant. Sailors unlucky enough to board without owning their own foul weather gear on a winter passage, would be obliged to buy such necessities from the ship's stores. Upon reaching port they might be informed that their expenses had exceeded wages owed them.

Besides being grossly underpaid, the common sailor had pitifully few rights under the law and absolutely none while at sea. Sailors could be regularly whipped or even killed at the captain's discretion. The captain's power was absolute.

Sea Shanties or Work Songs

Sea songs are generally divided into shanties, or work songs, and ballads and songs of leisure. The shanties were sung when the men were at work on, above, or below decks, and at the rowing of the ship's boats. Ballads, or "forecastle songs", were sung during leisure time in the crew's quarters in the forecastle (the forward part of the ship), or on deck during the early evening watches.

In order to harness the power of the wind and control the ship, manual labor was all they had on shipboard until well after the era of the early republic. Even with the mechanical advantage given by block and tackle, many jobs on shipboard could only be accomplished by gangs working in unison to hoist up heavy spars, take in huge canvas sails, etc. A shanty, selected for the particular job at hand, could help coordinate the work.

Shanties, almost without exception, were sung with no musical accompaniment. Every group working at the pumps, or the anchor, or the sheets, had a leader, called a shantyman. A good shantyman was a valued crew member, setting the tempo of the song and thus the pace of work. Typically, he would sing the verses with the crew coming in on a chorus or refrain. Entertaining lyrics would help divert the workers from their grueling labor.

In the course of a lengthy voyage not only the ship itself but also the ship's boats absorbed much labor. This was true as much for regular merchant ships as for whalers. Crews were obliged to spend days and even weeks at the oars. Here, again, songs were indispensable. Telling of the collecting and unloading of cargoes of hides on the California coast, Richard Henry Dana wrote:

> The next day the *California* began unloading her cargo, and her boats' crews, in coming and going, sang their boat songs, keeping in time with their oars. This they did all day long for several days, until their hides were all discharged.

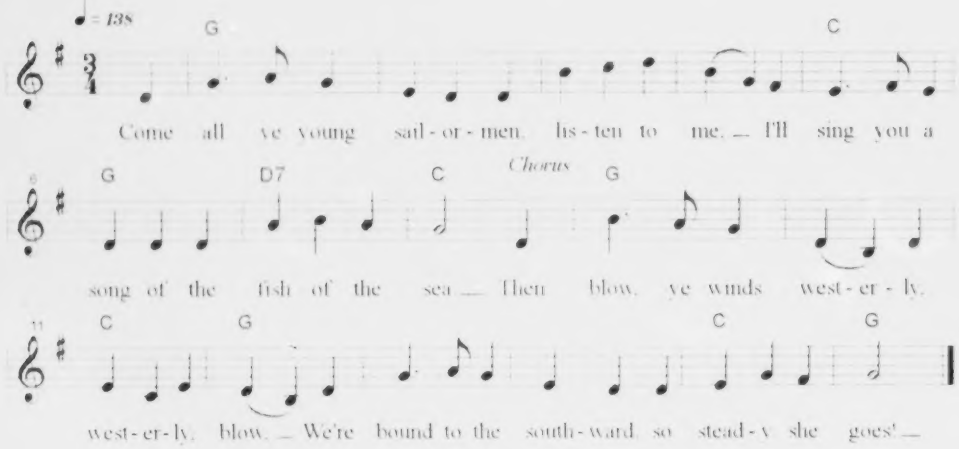
The songs that seamen composed and sang speak eloquently of the toil, danger, and suffering at the heart of their seafaring experience. All in all these songs have left us a deeply-felt, personal record of human life and labor during the age of sail; not a few of them are also literary gems.

Many of the sea songs that have come down to us were composed and sung during the era of the early Republic. Popular among New Englanders, they also reached a much wider audience. British and American sailors alike sang them, and so did dock workers and immigrants who thronged the Atlantic and Caribbean ports. Favorites of countless British and American children, many of the songs retain their fascination today. They are imbued with immense vitality, with the surge of the sea, and with a sense of its vastness and mystery. They express, too, the sailor's inner loneliness, his yearning for home, and his smoldering anger at oppressive treatment.

"Boston Come All Ye" (page 30) delights small children by listing various kinds of fish. "Boney Was a Warrior" (page 31) is a short haul shanty and ballad telling the story of Napoleon Bonaparte. "What Shall We Do With The Drunken Sailor" (page 32) has long been a favorite with sober sailors and children alike. "Shenandoah" (page 34) is about a woman, a river and the life of a wanderer. "Greenland Whale Fishery" (page 35) is a whaling ballad. "Leave Her, Johnny, Leave Her" (page 38) is a fo'c'sle ballad about the seafarer's life and the end of a long voyage.

Source, notes, and additional suggestions for classroom use can be found starting on page 50.

Boston Come All-Ye

This song has been a favorite of childrens for a long time and gives an introduction to the life of the sea.

1. Come all ye young sailormen, listen to me.
   I'll sing you a song of the fish of the sea.

Chorus

Then blow, ye winds westerly, westerly, blow,
We're bound to the southward, so steady she blows!

2. First comes the whale, the biggest of all.
   He climbs up aloft and lets every sail fall.

   Chorus

3. Up jumps the herring, the queen of the sea.
   Says, "Skipper, look out, you can't catch me."

   Chorus

4. Along comes the dolphin a-flapping his tail.
   He yells to the boatswain to reef the foresail.

   Chorus

5. Up jumps the lobster with his shiny claw,
   Says, "Skipper look out, or you'll run us ashore."

   Chorus

6. Up jumps the fisherman stalwart and trim.
   And with his big net he scoops them all in.

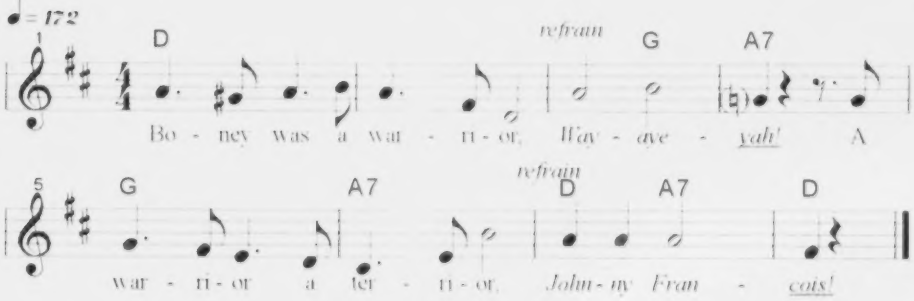
   Chorus

Boney Was a Warrior

"Boney Was a Warrior" belongs to a class of sea songs called "short haul shanties." Here the effort was not a sustained, continued haul, but a series of short sharp tugs, delivered with a steady rhythm. The song takes the form of a conversation, as it were, between the shantyman and his gang. This conversation determines the pace of the work and the timing of the punch, or tug.

Short haul shanties were used whenever it was necessary to reposition a sail and haul it into place against the pressure of the wind. Given the force exerted by even a moderate breeze, this job could only be accomplished bit by bit. It was a battle that had to be won literally inch by inch.

The story of Napoleon Bonaparte who conquered most of Europe, only to lose everything in the Russian snows and the final, decisive battle of Waterloo, is told in a few short verses.

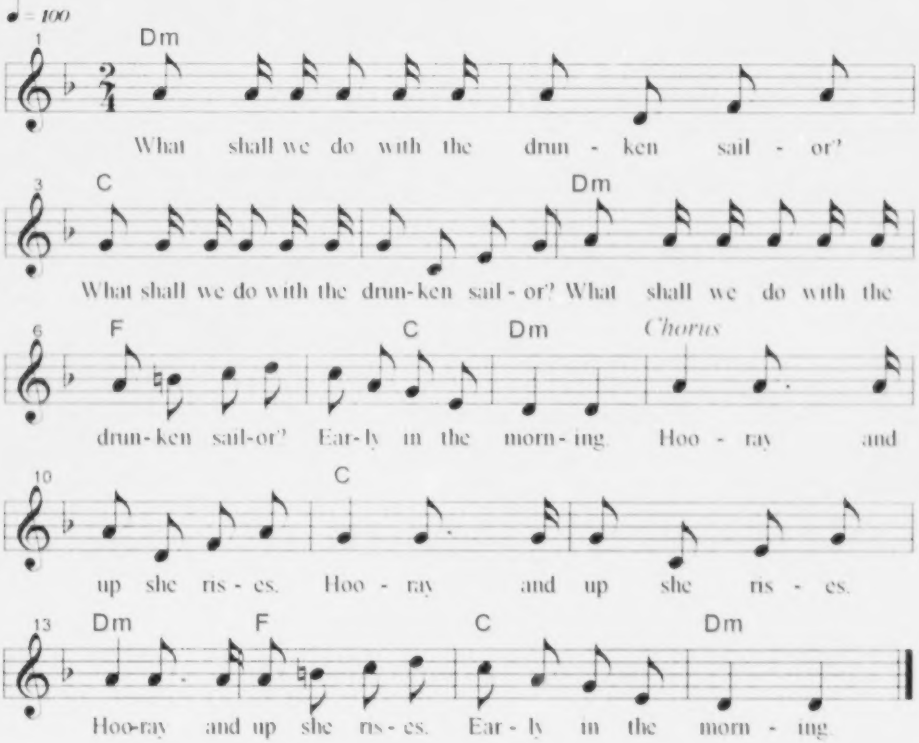


1. Boney was a warrior!
   Refrain. Way-aye-*yah!*
   A warrior a terrior,
   *Refrain. John*my Franc*ois!*
2. Boney beat the Prussians,
   The Austrians and the Russians.
3. Oh, Boney marched to Moscow,
   Lost his army in the snow.
4. Boney was a Frenchyman,
   But Boney had to turn again.
5. Boney marched to Waterloo,
   And there he met his overthrow.
6. They sent him into exile,
   He died on Saint Helena's isle.

   (Repeat first verse)

What Shall We Do With the Drunken Sailor?

"What Shall We Do with the Drunken Sailor?" is one of a group of songs called 'stamp and go' shanties. These were used when a gang had to haul a yard high up on the mast. Yards were long, heavy wooden spars on which the square sails were hung.

In "What Shall We Do with the Drunken Sailor?" a line is attached to the spar and run through a block high on the mast and then back to the deck. The gang grabs the line and takes off stamping down the deck, singing the chorus. In between choruses the shantyman sings out the verse. This was a fast-moving song; it did not take more than a few verses and choruses to get most yard-hauling jobs done.

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1. What shall we do with the drunken sailor?
   What shall we do with the drunken sailor?
   What shall we do with the drunken sailor?
   Early in the morning.

Chorus

Hooray and up she rises.
Hooray and up she rises.
Hooray and up she rises.
Early in the morning.

2. Shave his belly with a rusty razor. *(three times)*
   Early in the morning.

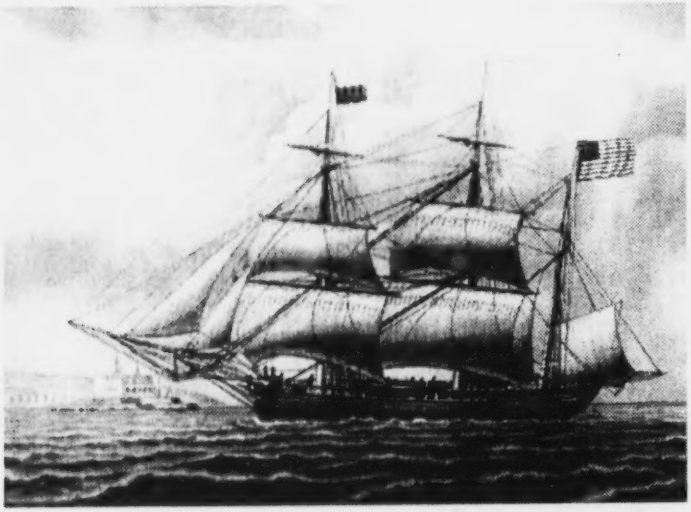
Chorus

3. Put him in the scuppers with the hose pipe on him. *(three times)*
   Early in the morning.

Chorus

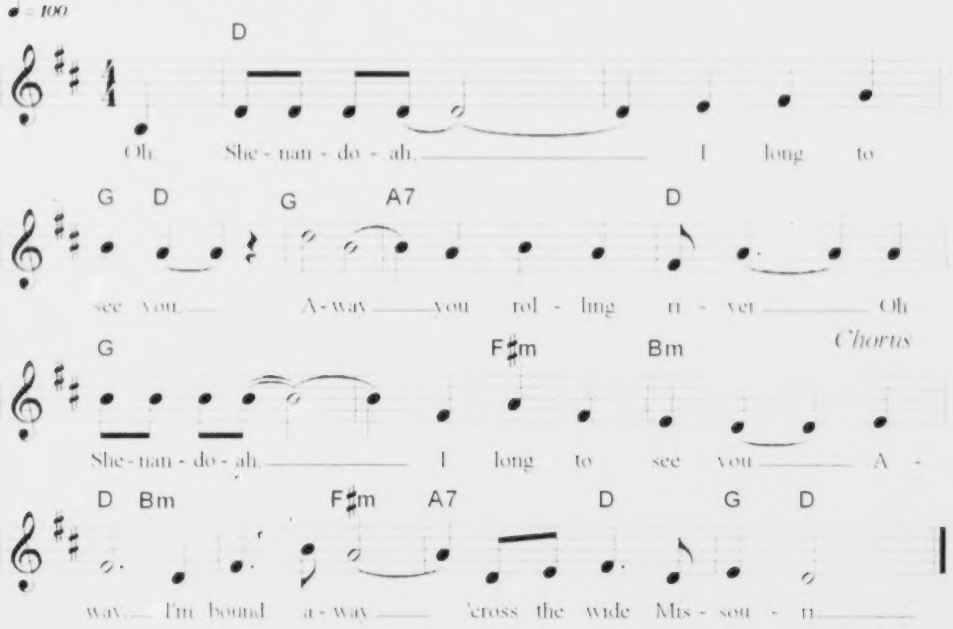
4. Lash him to the mainmast 'til he's sober. (three times)
   Early in the morning.

Chorus



Shenandoah

This chanty is one of the most famous of American sea songs, in spite of the fact of its obvious origins as a river song. Whether it is speaking about the Shenandoah river of Virginia, or an Indian maiden, is a mystery. It tells of a wanderer tormented by the memory of a love, the pain of which stays with him forever.


♩ = 100
D
Oh. She - nan - do - ah. I long to
G D G A7 D
see you. A - way you rol - ling ri - ver Oh
Chorus
G F♯m Bm
She - nan - do - ah. I long to see you A -
D Bm F♯m A7 D G D
way. I'm bound a - way 'cross the wide Mis - sou - ri

1. Oh, Shenandoah, I long to see you.
   Away you rolling river.
   Oh Shenandoah, I long to see you.
   Away, I'm bound away, etc.

2. Oh Shenandoah, I love your daughter.
   Away, you rolling river.
   I love the music of your waters.
   Away, I'm bound away, etc.

3. Oh, Shenandoah, I took a notion
   Away you rolling river.
   To sail across the stormy ocean
   Away, I'm bound away, etc.

4. 'Tis seven long years since last I see her
   Away you rolling river.
   'Tis seven long years since last I see her
   Away, I'm bound away, etc.

5. She would not have me for her lover,
   Away you rolling river.
   She would not have me for her lover,
   Away, I'm bound away, etc.

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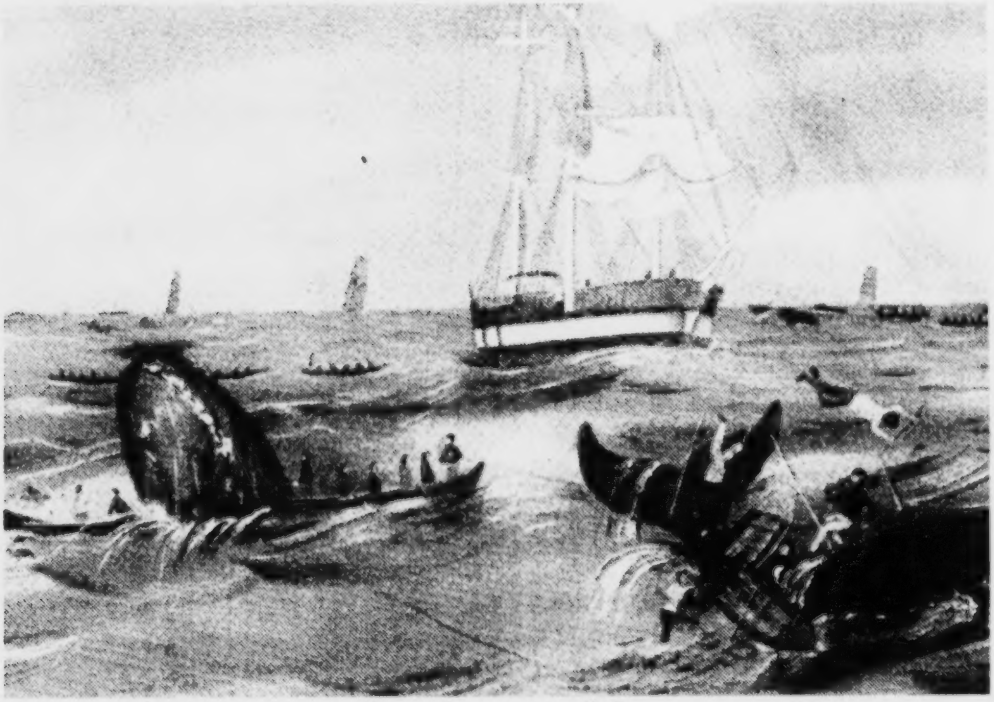
The Greenland Whale Fishery

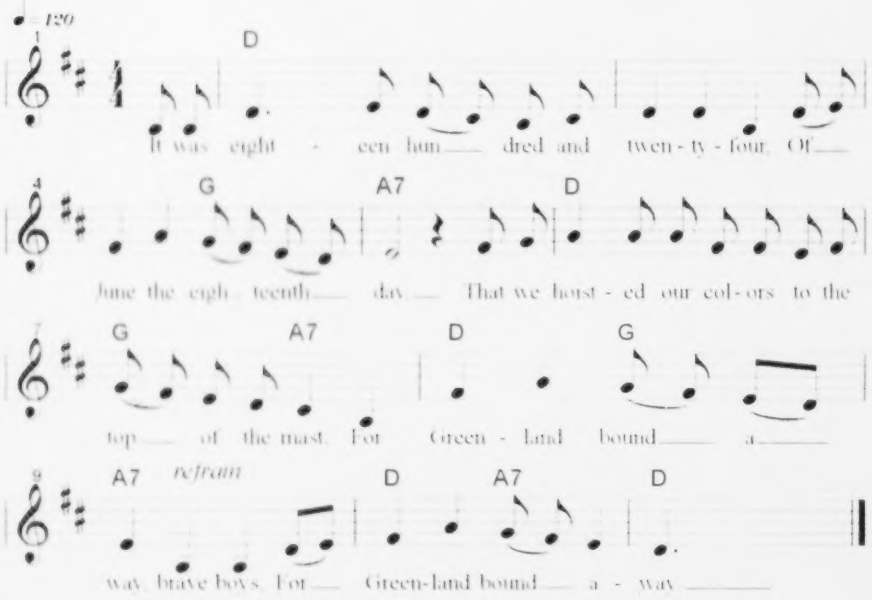
The New England whaling industry was born in the 17th century on Nantucket Island, a sandspit in the Atlantic 25 miles south of Cape Cod. First the Nantucketers killed whales stranded on their shores. Then they began to cruise north to Greenland and south to the Falkland Islands, and ranged the wide Atlantic in search of their quarry.

After the Revolution the Nantucketers rounded Cape Horn and roamed the vast Pacific from the Bering Strait to the Antarctic, from the Sea of Japan to 'Frisco Bay. Of all the whales hunted, the sperm whale, which might measure 100 feet in length and which might weigh up to ten tons, was the most highly prized. Sperm candles, veritable jewels of light, were made from the oil found in the whale's head. The blubber (the casing of fat round the body) was used primarily to fuel lamps, but was also used to lubricate machinery, and process leather.

By 1820 the American demand for oil had skyrocketed. Other New England ports, of which the greatest was New Bedford, rushed in to compete for the fortunes to be made. Thus began the great age of American whaling. Merchants, ship owners, and sea captains did indeed grow rich, but the New England seamen on the great whaling ships gained little except a bare wage and a hard, dangerous life. Their story has come down to us in the ballads they composed. "The Greenland Whale Fishery" is a fine example.



Greenland Whale Fishery



1. It was eighteen hundred and twenty-four.
   Of June the eighteenth day.
   That we hoisted our colors to the top of the mast.
   For Greenland bound away, brave boys.
   For Greenland bound away.

2. The lookout at the cross-trees stood,
   With a spyglass to his eye,
   "There's a whale, there's a whale, there's a whalefish, he cried!
   She blows on every hand, brave boys,
   She blows on every hand."

3. The captain stood at the quarter deck,
And the ice was in his eye.
"Overhaul, overhaul, let your davit tackles fall,
And lower your boats to the sea, brave boys,
And lower your boats to the sea."

4. Now the boats got down and the men aboard,
And the whale was still in view;
Resolved, resolved was each whalerman bold,
To steer where that whalefish blew, brave boys,
To steer where that whalefish blew.

5. Now the harpoon struck, and the line played out,
But she gave such a flourish with her tail,
That the boat capsized, and we lost four men,
And we never caught that whale, brave boys,
We never caught that whale.

6. "To lose those men," the captain cried,
"It grieves my heart full sore,
But to lose a hundred barrel whale,
It grieves me ten time more, brave boys
It grieves me ten times more."

7. "Up anchor now," the captain said,
"For the winter star doth appear,
And it's time to leave this cold cold place,
And for New England steer, brave boys
And for New England steer."

8. Oh Greenland is a dreadful place,
A land that's never green
Where there's ice and snow and the whalefishes blow,
And daylight's seldom seen, brave boys,
And daylight's seldom seen.

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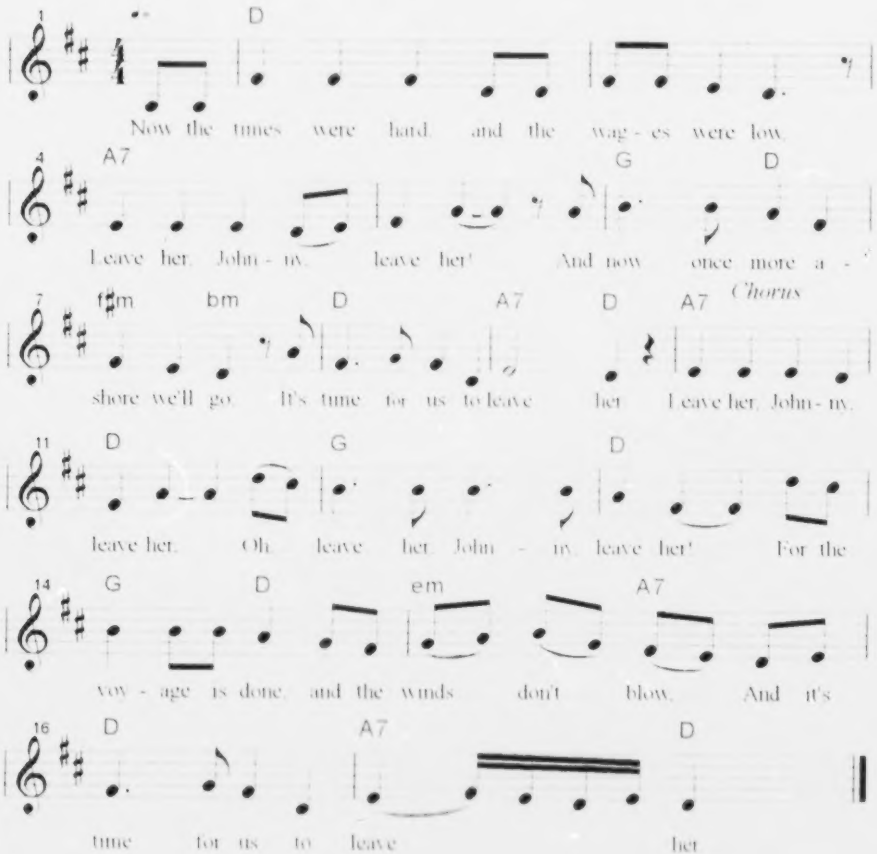
Leave Her, Johnny, Leave Her

This song was usually sung at the end of a voyage as a capstan chanty. On entering port and 'warping' the vessel alongside the dock, sailors were finally able to express their feelings about the captain, the mates, the owners, the ship, and the treatment they had received while on board. Such complaints uttered during the voyage itself would probably have earned them a flogging.

Now the times were hard and the wag - es were low.
Leave her, John - ny, leave her! And now once more a -
shore we'll go. It's time for us to leave her. Leave her, John - ny,
Chorus
leave her. Oh, leave her, John - ny, leave her! For the
voy - age is done, and the winds don't blow. And it's
time for us to leave her.

1. Now the times were hard, and the wages were low,
Leave her, Johnny, leave her!
And now once more a-shore we'll go
And it's time for us to leave her!

Chorus Leave her, Johnny, Leave her,
Oh, leave her Johnny, leave her!
For the voyage is done, and the winds don't blow,
And its time for us to leave her

2. She would not wear, and she would not stay,
Leave her, Johnny, leave her!
She shipped great seas both night and day,
And it's time for us to leave her!
Chorus

3. It was rotten meat and weevily bread,
Leave her, Johnny, leave her!
"Eat it or starve," the Old Man said,
And it's time for us to leave her!
Chorus

4. Oh the winds were foul and the work was hard,
Leave her, Johnny, leave her!
From Liverpool dock to the Brooklyn yard,
And it's time for us to leave her!
Chorus

5. The sails are all furled and the work is all done,
Leave her, Johnny, leave her!
And homeward now we've made our run,
And it's time for us to leave her!
Chorus

6. I thought I heard the Old Man say,
Leave her, Johnny, leave her!
"Tomorrow you will get your pay,"
And it's time for us to leave her!
Chorus

7. Now it's time for us to say goodbye,
Leave her, Johnny, leave her!
The old pierhead is drawing nigh,
And it's time for us to leave her!
Chorus

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HEROISM and DEMOCRACY

During the early years of the Republic veterans of the Revolutionary War were the heroes most loved by young New Englanders. Children of that era grew up listening to their grandparents telling the story of how they fought to defend the malienable rights of man and to bring a new nation into being. Lucy Larcom, for example, born in 1824, remembered that her grandfather, whom she loved dearly

> "had been a soldier in the revolutionary war - the greatest distinction we could imagine. I did not believe that there was another grandfather as delightful as ours in all the world."

Rivalling these children's granddaddies in popularity was George Washington, the greatest veteran of them all. Washington, in the eyes of Lucy Larcom's generation, was the soul of "republican virtue." He embodied an ideal of selfless devotion to the service of the people and the defense of the natioanal cause.

Virtue in the early Republic was linked with a new concept of heroism itself. If "all people were created equal," as Jefferson had written, then heroism could be achieved not only by a few leaders but by thousands of ordinary Americans as well. In 1776 Thomas Jefferson had lucidly set forth his theory of democracy in the Declaration of Independence. The only valid reason for governments to exist, he had said, was to help all the people in their pursuit of life, liberty and happiness. Governments, properly considered, were in his eyes the servants of the people and not their masters. The birth of the early Republic marked the coming of age in the United States of the revolutionary concept that people have a right to a voice in choosing judges, presidents and lawmakers. They were entitled to this right not because of special qualifications such as education or wealth, but simply because they were human beings and citizens. But they must, of course, always remain on guard to defend themselves against any abuse of the power that they had themselves bestowed upon those chosen to rule.

It was no accident, therefore, that Thomas Jefferson's election to the presdency in 1800 marked the rise of a movement for universal manhood suffrage that swept the country and triumphed in state after state. By 1850 white male citizens everywhere had won the right to vote. African-Americans, both North and South, did not receive this right, except in the New England states with the exception of Connecticut. For a majority of Black men and all women, Black or white, many more years of struggle would be needed before they finally won the right to vote.

The success of the Revolution, and the unfolding of the movement for universal manhood suffrage, inspired Americans to think of themselves as free and independent people, as the rulers of their land and the shapers of its history.

Heroism, as it were, was interwoven with the country's destiny. Many of the songs of the early Republic popular with New Englanders express this new sense of human dignity as part of the fabric of their own daily existence.

We have selected two songs to illustrate this point. The first deals with Thomas Jefferson and the second with an Irish soldier and his mother. "Jeffeerson and Liberety" extols the virtues and the vision of Jeffersonian democracy. "Mrs. McGrath" reveals how this vision resonated among poverty stricken people in war torn Europe.

Jefferson and Liberty

The Federalist Party, of which George Washington was titular head, made important contributions to American life in the years following the Revolution. The Federalists elaborated the Constitution, secured its ratification, and organized the machinery of the new national government. But in the last decade of the eighteenth century, when they enjoyed uninterrupted control of the presidency and of Congress, the Federalists pursued policies that made them unpopular with large numbers of Americans. Their financial and foreign policies in particular, it was charged, were governed by a narrow and selfishly exclusive class interest.

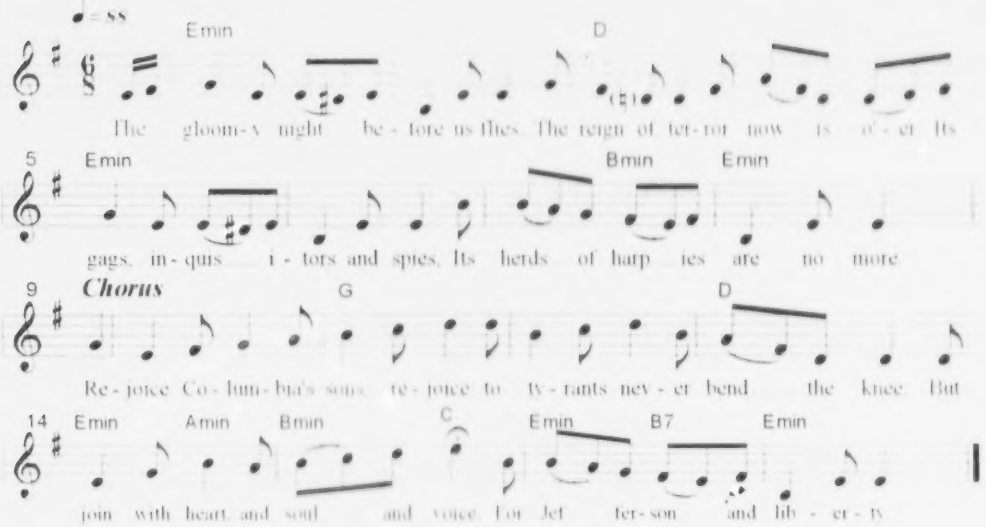
By 1798, the tide was running strong against the Federalists. In that year, they brought the country to the brink of war with its traditional ally, France; and they passed the Alien and Sedition Acts in order to muzzle opposition to the conflict when it should break out. One of these acts at the very least (the Sedition Act) was unconstitutional and an obvious flouting of the Bill of Rights.

All in all, there was not a little to be said for the charge that Federalist rule had brought down upon the American people those dire evils that Jefferson's followers had predicted would be the consequence of Federalist control of the National government.

"Jefferson and Liberty" is a campaign song that first appeared during the elections of 1800, and it remains one of the most popular campaign songs of American history. It celebrates the simple virtues of Jeffersonian philosophy, elation at the approaching end of Federalist rule, and boundless confidence in the nation's destiny as a free and democratic Republic. This great vision of the American dream is appropriately set to an Irish jig tune with a majestic sweep all its own.

During the first years of the early Republic, New England was a Federalist stronghold. It was a stronghold of the anti-Federalists, or Jeffersonians, as well. In Massachusetts, for example, the Federalists were entrenched in Boston and the eastern counties of the state while the anti-Federalists drew their strength from the cultivators of small, self-sufficient farms in the hilly country on both sides of the Connecticut river. These back-country farmers supported Jefferson for president, sang the Jefferson campaign song, and rejoiced in the discomfiture of Boston's merchant aristocrats, whom they detested as Federalists and enemies.

Jefferson and Liberty



1. The gloomy night before us flies,
The reign of terror now is o'er.
Its gags, inquisitors and spies,
Its herds of harpies are no more.

Chorus

Rejoice, Columbia's sons, rejoice
To tyrants never bend the knee,
But join with heart, and soul and voice,
For Jefferson and liberty.

2. No lordling here with gorging jaws,
Shall wring from industry the food,
Nor fiery bigot's holy laws
Lay waste our fields and streets in blood!

Chorus

3. Here strangers from a thousand shores,
Compelled by tyranny to roam,
Shall find, amidst abundant stores,
A nobler and a happier home.

Chorus

4. Here art shall lift her laureled head,
Wealth, industry, and peace divine;
And where dark, pathless forests spread,
Rich fields and lofty cities shine.

Chorus

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Mrs. McGrath

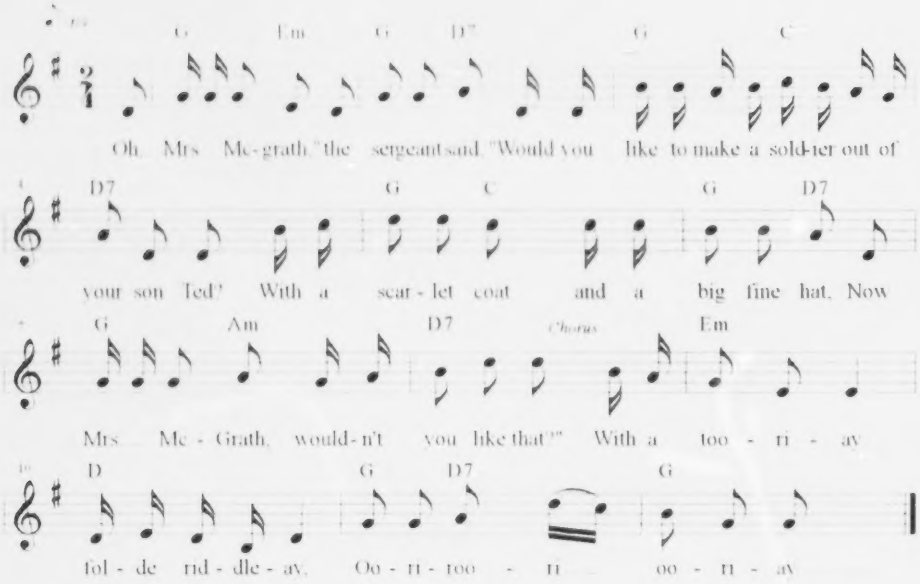
Crippled soldiers home from the wars were for centuries a familiar theme of Anglo-American songs, that told about these men and the fate that befell them. Maimed Veterans of Britain's never ending wars, returning to their native land, thronged city streets and country roads as beggars. The government, having used these invalids, washed its hands of them; there were no pensions for the vast majority, no hospitals, no jobs. There was, indeed no future at all for most of them, except to beg. This situation endured well into the 20th century.

Irish soldiers fought in all Great Britain's wars. The poverty and landlessness of millions of Irish peasant families made their young men easy targets for British Army recruiting officers. One song, for example, "Felix the Soldier," tells about a lad who fought under Wolfe in the French and Indian Wars, and lost a leg. Another song told of a young man who fought against Napoleon in Spain, and lost both legs.

This song has been collected in New England as well as in Ireland. We reproduce here one of the Irish versions, entitled "Mrs. McGrath," which dates from the end of the War of 1812, about 1815.

"Mrs. McGrath" is cast in the form of a dialogue between a British recruiting officer, an Irish mother, and her son Ted. Young McGrath dons the British scarlet and goes off to war. Years pass without any news of Ted. One day a ship arrives. Mrs. McGrath goes aboard eagerly to ask for news of her son. Ted now hobbles forward to greet his mother. His legs are gone, and he walks on wooden pegs. He tells his story. Mrs. McGrath then utters a curse against war, that has mutilated her child, destroyed her hopes, and obliterated her son's dreams.

Mrs. McGrath is an Irish heroine whose love, suffering, and rage dominate the song. The ballad is closely linked with the Jeffersonian dream which it so well illuminates. In the United States, says "Jefferson and Liberty," immigrants "compelled by tyranny to roam," shall find freedom from want and freedom, too, from the unending scourge of European war. This was a message which the Irish people pondered and acted upon in the era of the early American Republic. In the course of time many other peoples, emigrating to the United States, would follow in their footsteps.

Mrs. McGrath

G Em G D7 G C
Oh Mrs Mc-grath," the sergeant said. "Would you like to make a sold-ier out of
D7 G C G D7
your son Ted?" With a scar-let coat and a big fine hat. Now
G Am D7 Chorus Em
Mrs Mc - Grath, would-n't you like that?" With a too - ri - ay
D G D7 G
fol - de rid - dle - ay. Oo - ri - too - ri oo - ri - ay

1 "Oh, Mrs. McGrath," the sergeant said,
"Would you like to make a solder out of your son Ted?
With a scarlet coat and a big fine hat,
Now Mrs.McGrath, wouldn't you like that?"

Chorus

With a too-ri-ay fol-de riddle-ay, Oo-ri-too-ri-oo-ri-ay.

2. Now Mrs. McGrath lived by the seashore
For the space of seven long years or more,
'till a great big ship came a-sailing in the bay
"Oh it's my son Ted who's been so long away!"
Chorus

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3. "Oh captain dear, where have you been,
Have you been a-sailing on the Mediterreen?
And have you any news of my son Ted
Is the poor boy living, or is he dead?"
Chorus

4. Then up stepped Ted without any legs,
And in their place were two wooden pegs.
She kissed him a dozen times or two,
"Holy Moses, it isn't you!"
Chorus

5. "Oh were you drunk, or were you blind,
When you left your two fine legs behind,
Or was it from walking on the seas,
Tore your two fine legs away at the knees?"
Chorus

6. "I wasn't drunk, and I wasn't blind,
When I left my two fine legs behind,
But a cannon ball on the fifth of May
Tore my two fine legs at the knees away."
Chorus

7. "Teddy my dear," the widow cried,
"Your two fine legs were your mother's pride,
These two stumps of a tree won't do at all,
Why didn't you flee from the big cannon ball?"
Chorus

8. "All foreign wars I do proclaim
Against Napoleon and the King of Spain,
And by Heaven, I'll make them rue the time,
When they took the legs from a child of mine."
Chorus

Song Notes

The Open Hearth

"The Gypsy Davy" - This is one of the most popular of English ballads. It tells the story of a nobleman who rides all night in pursuit of the wife who has abandoned him. At dawn he finds his wife and her lover by the riverside, in a meadow where the grass sparkles silver with the dew. Voices are raised in anger, sorrow, defiance, and despair.

The song suggests certain questions that it may be helpful to raise in order to begin a discussion with students. The great lord's lady seems to have everything she could want from life. Why does she throw it all away? Do you think she is doing the right thing? Does the song make a judgement about her desertion of her husband? Is the husband blamed somehow? What does the Gypsy Davy symbolize? Is it freedom? What do you think the power is that his song seems to give him?

Sources: F. J. Child. *English and Scottish Popular Ballads* (New York, 1957. Hereafter, Child). No. 200, vol. IV. Also Helen Hartness Flanders. *Ancient Ballads Traditionally Sung in New England* (Philadelphia, 1965. Hereafter, Flanders), No. 200, vol. III.

"The Lowlands of Holland" - The story of love faithful even to death told in this song may be contrasted with the story of the "Gypsy Davy." In it a bereaved wife bitterly regrets the loss of her lover. Her father attempts to comfort her, but she passionately rejects the suggestion that a new lover, no matter rich or high born he may be, can replace the one she loves. Possible questions to spark discussion: Have you ever felt the way she is feeling? How would you try to comfort her? What sort of man was her husband - a common seaman or a captain? What kind of abilities and skills does she say he had? What does this song tell us about the hardships of life in the age of seafaring?

Source: Child, No. 92, vol. II. The version reproduced here was composed in Aberdeenshire in the early 18th century, and published in Scotland in 1788. It is reproduced in John Anthony Scott, *Settlers on the Eastern Shore* (New York, 1991). Alan Lomax took another variant from Mrs. Carrie Grover of Gorham, Maine. For other variants and additional commentary, see Bertrand Bronson, *Traditional Tunes of the Child Ballads* (Princeton, N.J., 1959), II, 418 ff.

The quotation in the song introduction is from: Larcom, Lucy - *A New England Girlhood*. Introduction by Charles T. Davis. The Citadel Press, N.Y., 1964.

"Sir Henry Martin" - This song tells of a young man who must turn to piracy to support himself and his brothers. This song captures the excitement as well as the brutality of life at sea and has been a long time favorite of young people on both sides of the Atlantic. Questions for discussion:

Why did Henry become a pirate? Can his actions be justified? Does the song itself take sides in the conflict between the pirates and the "good guys"? Is there power in a story that shows all sides without making judgements? Henry wins the battle with the merchant ship; is he in your eyes a hero or a villain?

Source: Child, No. 250, vol. I; Flanders, No. 250, vol. IV. The variant given here is reproduced in, *Hootenanny Song Book: Reprints from Sing Out!* (New York, 1963).

The quotation in the song introduction is from: Lucy Larcom, *A New England Girlhood*. Introduction by Charles T. Davis. The Citadel Press, N.Y., 1964.

"Two Sisters" - This ballad, which tells the story of the robbery and murder of a young woman, provides an invaluable backdrop for introducing the story of the industrial revolution in nineteenth century New England. The miller was the owner or operator of the water mill that ground the grain and produced the flour indispensable to the existence of an agricultural society. Thus, the miller played a key role in preindustrial society.

The refrain "the boughs they bend to me" has astounding lyrical force and is also loaded with double meaning. On the one hand, it is a joyful assertion of human power; on the other it is a statement of grim fact: a hangman's bough bends under the corpse that weighs it down.

Source: Child, No. 10, Vol. I; Flanders, No. 10, Vol. I. Reproduced here from Marion Starkey, *Lacecuffs and Leather Aprons* (N.Y., 1972).

"Jenny Jenkins" - This courting song, which has been sung for at least two centuries in New England, still delights children. The song, cast in the form of a dialogue between boy and girl, can be sung in class by boys and girls singing alternate verses and joining together on the chorus. Invite the students to add their own verses to the song by introducing new colors.

Source: Reproduced from Eloise Hubbard Linscott, *Folk Songs of Old New England* (Hamden, Conn., 1962).

Field, Forest, and Factory

"Oh, Dear, What Can the Matter Be?" - This song, which came from the English music hall stage in the late eighteenth century, quickly became popular in New England. Young people can learn it instantly. The words are simple, the tune catchy, the appeal irresistible.

After singing the song with students, the teacher may ask: Why was Johnny so long at the fair? Someone will suggest that Johnny had found a young lady whose company he liked. Maybe, but maybe not. It seems that Johnny went to the fair to buy flowers, ribbons, and a little straw hat for his girl. Now pose another question: why else might Johnny have gone to the fair?

This question leads to another: What was a fair like in the days of the early Republic? This question will spark a discussion that can transport your audience at once to early nineteenth century New England. Fairs were markets, held at regular intervals at a public fair ground. New England was studded with such fairs, where country people came to buy and sell their produce.

Well then, what kind of things did they take to market? The song itself, of course, provides one clue: flowers, ribbons, and hats, for starters. But what else? Students won't find it too difficult to come up with a list of the foodstuffs, clothes, and leather goods that might be found at the fairs.

Animals were very important in the lives of New England country people. Would they bring animals to the fair? Which animals, and why? Oxen and horses, certainly. Also those mentioned in "The Old Man Who Lived in the Woods" (page 18) like chickens and pigs. What else? What animal, you may ask, was the king of beasts, as far as Americans were concerned, in an age when there were no railroads and automobiles?

The answer to this question - the horse - introduces a new dimension to the concept of fair. Etymology gives a clue. *Fair* is derived from the Latin, *feriae*, or holidays. Was a fair a holiday? What then, might be the connection between fun and more serious market business?

There are lots of answers to this question. Going to the fair, doing your business and getting back, took time. Farm people, to do this, had to take a day off from their regular work; so the day of the fair was certainly a holiday. But recognition of this fact raises yet another question. Will there, then, be festivities at the fair?

Certainly there will be festivities. Young people today need to be reminded that in traditional New England there was no such thing, strictly speaking, as a purely business transaction. Buyers and sellers at the fairs needed to talk to each other, exchange news, haggle over prices, enjoy each others' society, and (my word, how time passes! It's lunchtime!) eat and drink together.

Certainly! But what if the young people accompany their parents to the fair? What will they do? There will be, you may be sure, dancing, singing, and horse-racing.

The list of activities that might have kept Johnny at the fair is clearly growing. "Oh Dear What can the Matter Be?" raises entrancing questions for discussion. In the process students will discover things about people in the American past to which they can relate directly.

This song has remained in oral tradition in Britain and North America for over 200 years. This is to be explained in no small part by its continuing popularity with British and American children.

Source: Reproduced from Katharine Tyler Wessels, *The Golden Song Book* (N.Y., 1945).

"The Old Man Who Lived in the Woods" - This song that can be used in a number of different ways. Besides introducing basic farm processes, it can be used to discuss the relationship between the sexes. When students are asked if they like this song, the responses usually break down along gender lines, to the delight of everybody. Many questions suggest themselves: Who do you think worked harder on the farm, man or woman? If indeed she worked as hard and as well as he, why hadn't he seen this in the first place?

Source: Reproduced from Eloise Hubbard Linscott, *Folk Songs of Old New England* (Hamden, Conn., 1962).

"The Master of the Sheepfold" - As winter approaches, the shepherd reports to his master that most of the sheep have been brought home safe and sound. Only a few "good for nothing" stragglers are missing. Not content with this answer, the master does not rest until *all* the sheep are accounted for. The song may be viewed as an affirmation of the faith of progressive Christianity in nineteenth century New England. God's children are not to be separated into the doomed and the chosen, the black and the white. All people are to be included in the fold; those that are lost and in trouble, *to the last one*, must be found and cared for.

Source: The author remains unknown. We have found no trace of the lyric anywhere in song books and archival records; nor has the lyric been reported, to the best of our knowledge, by song collectors. It is reproduced here from a manuscript copy made from memory, at our request, by Eugenia Bonyun, late of Wiscasset, Maine, who learned it in her childhood, at which time her family believed it was already a very old song. The melody was transcribed from Gene's singing by John A. Scott.

"The Lumberman's Alphabet" - Here young men express the joys of a hardy, open-air existence and make light of the dangers and discomforts of the woodsman's experience. The song is an instant favorite with children. It enables young people to visualize life in the camps and forests

where the lumber workers lived and labored. Sailors too had their own versions of the song.

Source: Reproduced from William Doerflinger, *Shantymen and Shantyboys: Songs of the Sailor and Lumberman* (N.Y., 1951).

"No More, My Lord" - On the surface, the lyrics take the form of a short conversation between two people. In the first verse, a voice says that he has found Jesus; a second voice then asks how he might also find Jesus. The first voice then gives suggestions that Jesus might be found in the flowery yard. The refrain can be viewed as a third voice that makes a moving affirmation of enduring faith.

Flowery yard, we believe, is a stunning American equivalent for the Garden of Gethsemane, near Jerusalem, where Jesus, facing crucifixion, endured his final spiritual agony alone (Matthew 26:36 and Mark 14:32). Such words would have meant much to African-Americans enduring slavery who might, even for a few fleeting hours, have found balm for their souls in the gardens that they tended for their owners. Solomon Northup is a good example. A free Black Citizen of New York, he was kidnapped in Washington D.C. in 1841 and enslaved in Louisiana for twelve years. He tells us that the garden where a kind mistress allowed him to work for a few days was,

> ...a little paradise in the Great Pine Woods... the oasis in the desert, towards which my heart turned, lovingly, during many years of bondage.

It is interesting to note the word *paradise* comes from *pairidaeza*, Persian for *walled garden*.

We believe this song, tranquil and serene, ranks among the finest in our heritage. In twenty words it penetrates to the core concern of human existence, and, in so doing, exposes the predicament of American slavery. The unrelenting blows of the ax, on the first beat of each measure, are part of the brutal world of slavery; the song soars above that world. The singer finds himself among the flowers where he sees a vision of another world.

Sources: Negro Prison Songs from the Mississippi State Penitentiary. Recorded by Alan Lomax. Tradition Records TLP 1020, New York, New York. Transcribed by John A. Scott and reproduced in, *The Ballad of America* (Carbondale: Southern Illinois University Press, 1983).

"Lord I Wonders Where He's Gone." Alabama spiritual reproduced in *Honey in the Rock: the Ruby Pickens Tartt Collection of Religious Folk Songs from Sumter County, Alabama*. Edited and with commentary by Olivia and Jack Solomon (Macon, Ga., Mercer University Press, 1991).

Solomon Northup, *Twelve Years a Slave*. First published 1853. Edited by Sue Eakin and Joseph Logsdon (Baton Rouge: Louisiana State University Press, 1968).

"Pity Me My Darling" - This song is a bitter complaint against the hard work and abuse that were the mill girl's lot. The singer ends by dreaming of marrying a country boy who will take her back home and far from the clattering mills. Questions for discussion can center around the chief complaints of the life. A rich source on this topic is Lucy Larcom's memoir cited above.

Source: The variant reproduced here is taken from Pete Seeger and Bob Reiser, *Carry It On!* (New York, 1985). For the original broadside, "The Lowell Factory Girl," with a melody taken

from the singing of Peggy Seeger, see Jim Douglas, *From Farm to Factory* (Sturbridge, Mass., 1988)

Songs of the Sea

"Boston Come All-Ye" or **"Fish of the Sea"** - This song helps younger children visualize the wonders of sea life. Children can enrich their lives by finding new fish to sing about.

Sources: John A. and Alan Lomax, *American Ballads and Folk Songs*, (N.Y.: Macmillan, 1934); also Joanna Colcord, *Songs of American Sailormen* (N.Y.: Oak Publications, 1964).

"Boney Was A Warrior" - The story of Napoleon Bonapart who challenged the British empire had considerable appeal for Americans. Many viewed him as a tragic hero who fought well but in the end lost everything. This sailor-ballad is a vivid summary.

Source: Stan Hugill - *Shanties From the Seven Seas* (N.Y.: EP Dutton, 1961)

"What Shall We Do With the Drunken Sailor?"

Drunken sailors were not popular on board ship. A man who was drunk could not do his job, and the extra burden fell on his mates. The song remains popular to day with children, who delight in inventing new tortures to inflict on the unhappy sailor.

Source: Stan Hugill, - *Shanties From the Seven Seas* (New York: EP Dutton, 1961)

"Shenandoah" -

Source: Carl Sandburg, *American Songbag* (N.Y.: Harcourt Brace, 1927)

"The Greenland Whale Fishery" - As whale populations in a given area were hunted to near extinction, whalers traveled ever farther from home repeating the pattern until no ocean of the world was safe. A blinding greed for profit was the driving motive.

Herman Melville's classic, *Moby Dick*, was based on his experiences while working on board a whaler in 1841-42. It is interesting to view this work from an environmentalist's point of view. Melville devotes considerable space to describing the majesty of all kinds of whales. And he laments the human capacity for cruelty and selfishness. In the chapter, "Stubb Kills a Whale," from which the following passage is taken, Melville unforgettably paints a picture of the whale's suffering:

> The red tide now poured from all sides of the monster like brooks down a hill. His tormented body rolled not in brine but in blood, which bubbled and seethed for furlongs behind in their wake. The slanting sun playing upon the crimson pond in the sea, sent back its reflection into every face, so that they all glowed to each other like red men. And all the while, jet after jet of white smoke was agonizingly shot from the spiracle of the whale... as at every dart, hauling in upon his crooked lance (by the line attached to it), Stubb straightened it again and again, by a few rapid blows against the gunwale, then again and again sent it into the whale.

Today's young people have a right to know this story. But we must do more than tell it: we must come to terms with it. Whaling constitutes an important topic in the environmental education of twenty-first century young Americans. This will do more than describe the whaling industry and record the life of its workers. It will focus on a hitherto neglected aspect of the story - the loss inflicted by this wanton, merciless destruction of the wild.

Source: Joanna Colcord, - *Songs of American Sailormen* (N.Y: Oak Publications 1964)

"Leave Her, Johnny, Leave Her" - Many writers have called attetion to the similarity between the predicament of the sailor and that of the slave. An African-American slave was bound for life; seamen were subject to the total and often tyrannical power of the ship's captain for the duration of the voyage, which is some cases lasted as long as two or three years. Songs like this one, sung as a voyage neared its end, were filled with the joy of expected release.

Source: Hugill, Stan - *Shanties From the Seven Seas* (New York: EP Dutton, 1961)

Heroism and Democracy

'Jefferson and Liberty' - This song elevates political campaign song to its highest level, and attracts our attention immediately because it is a very early statement of the American dream. It not merely presents Jefferson as a democratic hero, it talks about the future of the United States itself.

Questions for discussion: What exactly does this song seem to be saying? What does "the reign of terror," and "the gloomy night" refer to? Who are the "tyrants," "lordlings," and "bigots" to whom the author refers? In other words, what great conflict is this song about? How important was this conflict in American history?

What are main positive aspects of the American dream as stated in this song; to what extent have they been realized?

Source: John A. Scott, *The Ballad of America* (Southern Illinois University Press, Carbondale: 1983)

"Mrs. McGrath" - Ireland with its millions of poverty stricken peasants was a natural recruiting ground for the British army. Enlistment offered an immediate avenue of escape for young men.

Americans as well as Europeans identified with this song that expressed so well their yearnings for peace and freedom. It is no accident that the conclusion of war in 1815 unleashed a giant new wave of immigration to North American shores.

In the final verse, Mrs. McGrath utters a curse against war itself. *Proclaim*, in its archaic sense, means *curse*. "All foreign wars I do *proclaim,*/ Against Napoleon and the King of Spain..." The war waged between Napoleon and England for control of the Spanish peninsula is remembered even today for the merciless cruelty with which it was conducted.

Questions for discussion: Are there heroes in this song or only victims? What methods did the recruiting officer use to recruit the young man? Are the same tactics still used today and would they work on you? Why, for example, do you think the recruiting officer addresses the mother as well as the son? (Hint: We believe we have seen identical tactics used by sports recruiters). Do you think young McGrath regretted his choice? What alternatives do young people face when they are maimed?

Sources: Lyrics reproduced from Colm O Lochlainn, Irish Street Ballads (N.Y., 1960). The melody given by O Lochlainn has been transcribed as modified by the singing of Bill Bonyun at Old Sturbridge Village.

Picture Credits

Front Cover. "The Dancers," water color by Paul Svinin, a Russian painter, who visited the United States at the end of the War of 1812 and made some fine paintings of the American scene. "The Dancers," painted in Pennsylvania, captures the exuberant vitality and self-confidence of a youthful people. Svinin's work, too, is notable for the sensitivity with which it depicts African-American people and records their presence. *American Heritage Magazine*. Vol. 15, no. 2, February 1964, page 54.

Page 9. The ship *Ulysses* being driven onto Cape Cod in 1802 during a blizzard. Painted by Michele Felice Corne. *American Heritage Magazine*. Vol. 6, no. 2, page 18.

Page 16. Painting from the Mabel Brady Garvan collection, Yale University Art Gallery, of the Eli Whitney gun factory on the outskirts of New Haven, Connecticut. *American Heritage Magazine*. Vol. 6 no. 3, April 1955, Page 11.

Page 24. Detail from, *'The Slave Market,'* circa 1850. The Museum of Art, Carnegie Institute, Pittsburg.

Page 25. A butterfly from a clip art collection included with Corel Draw 5.0 (Ontario, Canada). It is the only piece of art from this volume that possibly dates from after the period of the Early Republic.

Page 27. From, Mitchel Wilson, *American Science and Invention, A pictorial History*. Bonanza Books, N.Y., 1960, p.89.

Page 30. Colored sketch of a baby flying fish by Louis Agassiz. *American Heritage Magazine*. Vol.12 no. 2, February 1961, Page 58.

Page 33. Painted by Jacob Peterson, the Bark Patriot, of Salem, Massachusetts, built in 1809. *American Heritage Magazine*. Vol. 6, no. 2, 1955.

Page 35. - Taken from a 1,275 foot long painting, *'The Panorama of a Whaling Voyage Round the World'* by Benjamin Russell and Caleb Purrington. It is based on Mr. Russell's sketches made during a Whaling voyage between 1841-45. *American Heritage Magazine*. Vol. 12 no. 1, Dec. 1960.

Page 43. *'No hay quien los socorra' ('There is no one to help them')* in, *The Disasters of War by Francisco Goya Y Lucientes*, with a new introduction by Philip Hofer. The Department of Graphic Arts, Harvard University Library. New York: Dover Publications. This collection of engravings, probably completed by 1815, were made by Goya to denounce war. They portray atrocities committed during the Spanish insurrection against French occupation that started in 1808.

Statement of Purpose

Editors: John W. Scott, John A. Scott
Circulation Editor: Diana Palmer

As primary source materials, folk songs can be used to study our own culture and the cultures of the world. Singing these songs can fire students' imaginations, arousing their curiosity, and helping them to focus upon a theme. Singing folk songs can help students overcome cultural differences and see the commonality of all peoples. Through folk songs, students of all ages can identify with and understand the lives and the times of people in the past.

Folksong In The Classroom is a newsletter representing a network of teachers of English, history, music and the humanities. Its purpose is to make available to the educational community the folk music that is our heritage and which we believe all young people should have access to. We are also concerned with discussing the nature and the origins of this heritage: offering suggestions about its classroom use, reviewing books and records where appropriate, and providing supplementary material such as bibliographies, discographies and song sheets.

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